

Per Sanderhage

PIB COPENHAGEN • 100

English version

Byron Erickson

PIB Copenhagen A/S

Under udarbejdelsen af denne bog har mange bidraget med oplysninger om firmaets historie og forholdene omkring det. Jeg vil derfor gerne takke Philipp Plon, Jørgen Sonnergaard og Paul Schiøtt, alle tidligere PIB-medarbejdere, Steen Rønn, Vendsyssel Tidende, Sidney Goldberg, United Media, Brad Bushell, Paws, Anders Hjort-Jørgensen, Tegneseriemuseet i Danmark, Pia Christensen, Forlaget Carlsen og alle de andre nuværende og tidligere kollegaer, der i årenes løb har fortalt om PIBs fortid.

Many people have kindly supplied information to this book. I would like to thank Philipp Plon, Jørgen Sonnergaard and Paul Schiøtt, all formerly PIB-employees, Steen Rønn, Vendsyssel Tidende, Sidney Goldberg, United Media, Brad Bushell, Paws, Anders Hjort-Jørgen, the Danish Comics Museum in Denmark, Pia Christensen, Carlsen Publishing and all the present and former colleagues, who during the years have told about PIB's past.

Per Sanderhage
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PIB COPENHAGEN · 100
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FORORD

100 år er ikke lang tid, set med tidens øjne. Men perioden fra 1899 til 1999 har for PIB været en lang og spændende periode. Det er gået op, og det er gået ned, men sådan må det nødvendigvis være i en verden og en branche, der hele tiden er i udvikling.

Hvem henvender denne bog sig så til? Først og fremmest til alle de mennesker, der har med PIB at gøre i hverdagen, og som interesserer sig for den del af pressehistorien, som PIB har været en del af.

Det har ikke været meningen at skrive en egentlig analyse af pressebureauernes rolle i vores del af verden gennem disse 100 år... end ikke vores egen. Det ville være et regulært forskningsprojekt, som ligger uden for denne jubilæumsbogs rammer.

Bogen giver en oversigt over firmaets historie og hvordan vores branche har ændret sig i takt med de ændrede forhold i medieverdenen.

PIB udviklede sig fra at sælge "lånte" illustrationer og historier til salg af ophavsretsligt beskyttet materiale fra nogle af verdens største navne inden for vores felt - tegneserier, tekstfeatures, krydsord, horoskoper og andet underholdende stof til især de nordiske og tyske medier.

Jeg tør godt vove den påstand her i vores jubilæumsår, at vi har handlet med over 90 % af alle nuværende og tidligere medier i Danmark, Norge, Sverige, Finland, Island, Grønland, Færøerne og Tyskland, samt en hel del medier i resten af Europa, USA og resten af verden.

Der har aldrig været stille på PIB, hverken når Piet Heins, Selma Lagerlöfs eller Peter Freuchens værker skulle udbredes, og kontorerne har tit genlydt af latter, når vi modtager striberne fra Charles M. Schulz, Jim Davis og Scott Adams. Også danske tegneserie-ekvivalenter som Jørgen Mogensen, Cosper, Qvist, Gettermann, Carla og Vilhelm Hansen,

FOREWORD

100 years is not such a long span of time, seen in an historical perspective. But the period from 1899 to 1999 has for PIB been a long and exciting century. It has gone up hill and it has gone down hill, but that's the way it necessarily is in a world, and an industry, that's constantly evolving.

So who is this book intended for? First and foremost, for all of the people who are involved with PIB on a daily basis, and for those who take an interest in that fraction of the press' history that PIB has been a part of.

It hasn't been our intention to write a proper analysis of the press bureaus' role in this part of the world throughout the last 100 years — not even our own press bureau's. That would take a regular research project, one that lies outside the scope of this anniversary book.

This book gives an overview of the company's history and of how our industry has changed in step with changing conditions in the media industry.

PIB developed itself from selling "borrowed" illustrations and stories to selling copyright-protected material from some of the world's greatest names in their fields — comics, text features, crossword puzzles, horoscopes, and other entertainment features — especially to the Nordic and German media.

It has never been quiet at PIB, not when Piet Hein's, Selma Lagerlöf's, or Peter Freuchen's work was being distributed; and the offices have often rung with laughter when we received strips from Charles M. Schulz, Jim Davis, and Scott Adams. Also Danish comic-strip acrobats such as Jørgen Mogensen, Cosper, Qvist, Gettermann, Carla and Vilhelm Hansen, Storm P., Carsten Graabæk, Henrik Rehr, Peter Heydenreich, and Torben Osted have stubbornly exercised the laugh muscles of PIB's employees.

Storm P., Carsten Graabæk, Henrik Rehr, Peter Heydenreich og Torben Osted har til stadighed motiveret lattermusklerne hos PIBs ansatte. Og igennem disse 100 år har vi sørget for, at andre også har haft lejlighed til at tage del i morskaben.

Formidlingen sker i dag fortrinsvis digitalt og ofte i farver, og også på disse områder er vi med helt fremme. Vi har altid forsøgt at levere ganske som vores kunder ønsker det. Det manglede også bare!

At overleve i denne branche er ikke nemt. På PIB er held og dygtighed gået hånd i hånd, og i dag repræsenterer vi verdens bedste tegneserier, så fremtiden ser fornuftig ud.

Men selv det bedste materiale ville ikke have ført os gennem de første 100 år, uden dygtige medarbejdere. Og de medarbejdere vi har i dag er dygtige, flittige, serviceminded og ikke mindst både motiverede og motiverende. Så der er al mulig grund til at bringe en stor tak til alle nuværende og tidligere medarbejdere.

Claes Voss
Adm. direktør

And throughout these 100 years, we have made sure that others also got the opportunity to share in the fun.

These days, the laughter is passed on mainly digitally and often in color, and also in these areas are we the forefront. We've always tried to deliver exactly in the form our customers want.

To survive in this business is not easy. At PIB, luck and competence have gone hand in hand, and since we represent the world's best comics today, the future looks bright.

But even the best material would not have taken us through the first 100 years of our history without skilled employees. And those we have today are skilled, energetic, service-minded, and last but not least, both motivated and motivating. So there is every reason to say a loud "Thank you!" to all our current and past employees.

Claes Voss
Managing Director



1899

“Om hundrede år er alting glemt,” sang Carl Søeborg i 1809, og det skal indrømmes at meget ER blevet glemt i de 100 år, PIB har eksisteret. Faktisk var selv dato og årstal for firmaets grundlæggelse forsvundet i fortidens tåge, og vi kan takke Jyllands-Posten for at have gjort os opmærksom på, at det var den 6. maj 1899, den da 24-årige Hjalmar Carlsen registrerede Presse-Illustrations-Bureau og Carlsen Clichéfabrik.

1899 var en anden tid og et meget anderledes sted. På Zar Nikolaj 2.s opfordring grundlagdes den internationale domstol i Haag. I Frankrig blev Dreyfus-sagen genoptaget, Boerkrigen brød ud, i Norge ulmede modstanden mod unionen med Sverige, og Tyskland og USA delte Samoa-øerne imellem sig.

Christian 9. var konge af Danmark, og landet blev ledet af konsejlspræsident H. Hjørring, der også fungerede som finansminister, justitsminister og minister for Island. Victoria sad på Englands trone på 62. år, William McKinley var præsident i USA, og Wilhelm den 2. var kejser af Tyskland og konge af Preussen.

Takket være telegrafene og et stadigt mere effektivt postvæsen nåede nyhederne hurtigere og hurtigere frem til aviserne, men problemet var at skaffe illustrationer.

Og det var her, PIB kom ind i billedet.



1899

“In 100 years, everything will be forgotten,” sang Carl Søeborg in 1809, and admittedly, much has been forgotten in the 100 years PIB has existed. Actually, even the date and the year the company was founded had vanished in the mists of time, until JyllandsPosten called our attention to it. Thanks to them, we now know it was on May 6, 1899, that the then-24-year-old Hjalmar Carlsen registered both Presse Illustrations Bureau [Press Illustrative Bureau] and Carlsen Clichéfabrik [Carlsen Printing Plate Manufactory] as official companies.

1899 was another time and a very different place. At the encouragement of Czar Nicholas II, the International Court was founded at The Haag. In France, the Dreyfus case was reopened, the Boer War broke out in South Africa, resentment smouldered in Norway against union with Sweden, and Germany and the United States divided the Samoan Islands between themselves.

Christian IX was King of Denmark and the country was governed by Consul President H. Hjørring, who also filled the posts of Finance Minister, Justice Minister, and Minister for Iceland. Queen Victoria had been sitting on the English throne for 62 years, William McKinley was President of the United States, and Wilhelm II was Kaiser of Germany and King of Prussia.

Thanks to the telegraph and an ever-increasingly efficient Post Office, news stories reached the newspapers faster and faster, but they still had trouble getting illustrations.

And it was here that PIB came into the picture.

BUREAU VED ET TILFÆLDE

PIB blev grundlagt af Hjalmar Carlsen, som voksede op i en dansk avis-slægt med rødder tilbage til 1840'erne. Bedstefaderen, Emil Carlsen, begyndte som bogtrykkersvend og endte som redaktør af Aalborg Stiftstidende. Faderen, Vilhelm Carlsen, grundlagde Vendsyssel Tidende og var redaktør for avisen, da Hjalmar Carlsen blev født i Hjørring i 1875.

Efter skolen arbejdede Hjalmar Carlsen en tid som smed og mejerist, men blev i 1894 af sin far sendt til København for at gennemgå et kursus i zinkografi på en klicheanstalt, der blandt andet leverede Alfred Schmidts tegninger til avisen Dannebrog.

Da



Vilhelm Carlsen Hjalmar Carlsen Emil Carlsen

han vendte tilbage til Hjørring oprettede han et lille ætseri og leverede illustrationer til Vendsyssel Tidende. I et års tid arbejdede Hjalmar Carlsen som

A COINCIDENTAL BUREAU

PIB was founded by Hjalmar Carlsen, who grew up in a Danish newspaper family with roots stretching back to the 1840s. His grandfather, Emil Carlsen, had started out as a journeyman book printer and ended up as editor of the newspaper *Aalborg Stiftstidende*. His father, Vilhelm Carlsen, founded *Vendsyssel Tidende* and was editor of that newspaper when Hjalmar was born in Hjørring in 1875.

After school, Hjalmar Carlsen worked for a while as a blacksmith and as a dairyman, but was sent by his father to Copenhagen in 1894 to take a course in zincography at a printing-plate manufacturing plant that, among other things, supplied Alfred Schmidt's drawings to the newspaper *Dannebrog*.

When he returned to Hjørring, he opened up a little engraving shop, from which he delivered illustrations to *Vendsyssel Tidende*. In the course of a year, Hjalmar Carlsen worked as a traveling journeyman at different platemaking factories in Germany, the Austro-Hungarian Empire, Switzerland, and France. This gave him a thorough understanding of his craft's possibilities, and a desire to experiment to expand them.

At that time, printed photographs were regular features in the illustrated weekly magazines, but still unknown in a daily newspaper context. That's why it caused quite a sensation in 1897 when *Vendsyssel Tidende*, thanks to the editor's enterprising son, published the first newspaper photo in Denmark, quite possibly the first in all of Europe.

One story has it that the much-discussed photograph was "borrowed" from an illustrated English magazine. It was a photo of a breeding bull, and when it became clear that it was technologically possible to print it in the newspaper, a journalist was sent out to find a bull who resembled the original and

rejsende svend på forskellige klichéfabrikker i Tyskland, det Østrig-Ungarske kejserdømme, Schweiz og Frankrig. Det gav ham en grundig indsigt i fagets muligheder og fik ham til at eksperimentere.

Fotos var almindeligt brugt i de illustrerede ugeblade, men ukendte i dagbladssammenhæng. Det var derfor noget af en sensation, da Vendsyssel Tidende takket være redaktørens foretagsomme søn i 1897 kunne bringe det første pressefoto i en avis i Danmark, muligvis det første i Europa.

En historie fortæller, at det omtalte foto var "lånt" fra et engelsk illustreret blad. Det drejede sig om et foto af en avlstyr, og da det stod klart, at det teknisk var muligt at trykke det i avisen, blev en journalist sendt ud for at finde en lignende tyr og derpå skrive en historie om den.

Gennem stadige eksperimenter fandt Hjalmar Carlsen en metode til at fremstille tynde klicheer i massefabrikation. Små provinsaviser havde sjældent haft råd eller mandskab til at få lavet illustrationer, men nu kunne man købe illustrationer fra centralt hold og i abonnement. Efterhånden blev det muligt for alle at bringe daglige billedreportager.

Udstyret med store ambitioner og nogen økonomisk hjælp fra Vendsyssel Tidende grundlagde Hjalmar Carlsen så i 1899 Presse-Illustrations-Bureau, i daglig tale PIB. I starten havde der været tale om et rent familiefirma, hvor Hjalmar med – af faderen beordret og ofte modvillig hjælp af – sine søstre, stod for hele produktionen. Men i 1898 var der blevet ansat en udlært tysk ætser og en omrejsende sælger, W. Peyrath, som snart blev et kendt ansigt på de skandinaviske og tyske avisredaktioner.

FARVEL TIL HJØRRING

En af de store begivenheder i Danmark i 1900 var Landmandsforsamlingen i Odense. Da der ikke

to write a story about it.

Through stubborn experimentation, Hjalmar Carlsen discovered a method to massproduce thin printing plates. This enabled small provincial newspapers, who could seldom afford the cost and the manpower needed to make their own illustration plates, to buy them from a central source on a subscription basis. It gradually became possible for all newspapers to publish daily pictorial stories.

Equipped with big ambitions and some financial support from *Vendsyssel Tidende*, Hjalmar Carlsen was able in 1899 to officially found Presse Illustrations Bureau, commonly called PIB. In the beginning, PIB was a pure family firm, where Hjalmar and his sisters — on orders from his father and sometimes none too happily — were responsible for the entire production. But in 1898, the company had hired a skilled engraver and a traveling salesman, W. Peyrath, who soon became a well known face at Scandinavian and German newspaper offices.

GOODBYE TO HJØRRING

One of the major events in Denmark in 1899 was the Farmers' Convention in Odense. Because there wasn't a platemaking plant in Odense, and because there was expected to be a large need for printed pieces in connection with the convention, the little company moved to Vestergade in Odense. At this time, and for many years after, PIB was both an ordinary printing-plate manufactory and a press bureau — both parts of the business being equally important.

The staff now consisted of an engraver, a photographer, two apprentices, and the salesman, Peyrath, and all lived with the now-newly married Hjalmar Carlsen, including Peyrath's wife and children.

When the Farmers' Convention was over, so was

fandtes en klichéfabrik i byen og man kunne være sikker på et stort behov for tryksager, flyttede det lille firma til Vestergade i Odense. På dette tidspunkt og i mange år fremover var PIB i lige så høj grad en almindelig klichéfabrik som et bureau.

Personalet bestod nu af en ætser, en fotograf, to unge lærlinge og sælgeren Peyrath, der alle boede hos den nu nylig giftede Hjalmar Carlsen, inklusive Peyraths kone og børn.

Da Landmandsforsamlingen var forbi, var det også slut med arbejdet, og man så sig om efter nye muligheder. Løsningen var at sælge føljetoner og i PIBs blad "Redaktionssekretæren", der blev sendt til alle aviser, tilbød man nu fortsatte romaner.

Ideen var god, men den tekniske kvalitet lod meget tilbage at ønske, for der var ikke råd til ordentligt stereotypi-metal. I stedet købte man gammelt bly og tin fra vinkapsler og te-kasser af Odenses jernhandlere og smeltede det sammen.

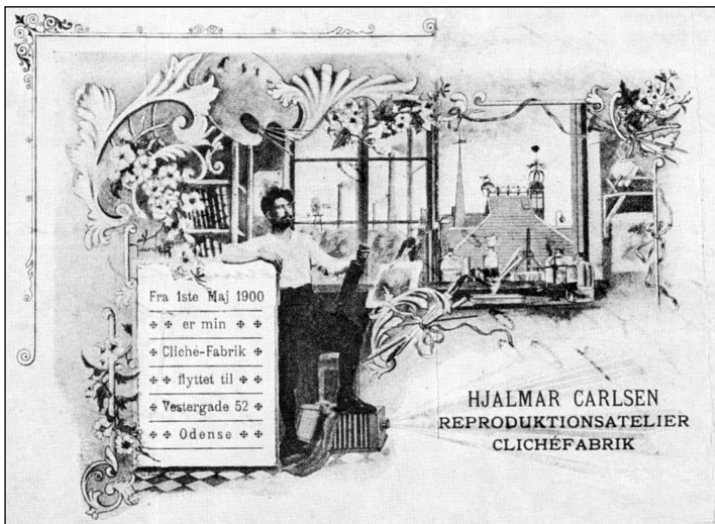
Resultatet var ikke altid lige heldigt, og PIB fik pludselig skarp konkurrence af en sønderjysk

PIB's work in connection with it, so the company started looking around for new opportunities. The solution they settled on was to begin selling serials. *Redaktionssekretæren* [Managing Editor] — PIB's own magazine that was sent out to all the newspapers — now offered the various editors novels in continued form.

The idea was good, but the technical quality of the printing plates left much to be desired because there was not enough money in the budget to buy good-quality stereotype metal. Instead, PIB bought lead and tin winebottle caps and tea boxes from Odense's scrapmetal dealers, and smelted them together.

The result was not always fortunate, and PIB was suddenly faced with strong competition from a South Jutland editor, Heinrich Matzen, who used a good stereotype supplier.

That PIB nevertheless came out on top was due to the facts that newspapers who went with PIB got illustrations with their serials, and that PIB could offer better novels — mainly from foreign sources. There



Da Hjalmar Carlsen flyttede virksomheden til Odense i 1900, sendte han denne reklame til sine kunder.

When Hjalmar Carlsen moved the company to Odense in 1900 he mailed this advertisement to his customers.

redaktør, Heinrich Matzen, der brugte en god stereotypianstalt.

At PIB alligevel klarede sig bedst, skyldtes at aviserne hos PIB fik illustrationer med føljetonerne og at man kunne tilbyde bedre romaner... hovedsageligt udenlandske. Det sidste var der gode økonomiske grunde til: Danmark havde på det tidspunkt endnu ikke tiltrådt Berner-konventionen om international beskyttelse af ophavsretten. De udenlandske forfattere fik ikke en øre og PIB kunne nøjes med at betale et honorar til oversætteren... og illustrationerne tegnede Hjalmar Carlsen selv.

I erkendelse af, at Odense nok ikke var stedet for et firma med større ambitioner, flyttede Hjalmar Carlsen firmaet til hovedstaden. København var med sine godt 360.000 indbyggere en storby i 1902, og et samlingspunkt for det nye århundredes tekniske landvindinger. Man afholdt samme år Danmarks første automobiludstilling her og det var blevet nødvendigt at indføre fartgrænser for disse nye spruttende og hostende helvedsmaskiner. Man måtte højst køre 11 1/2 km i timen, dog kun 7 1/2 km i timen i tæt trafik.

PIB købte en lille nedslidt klicheanstalt for en slik af kemigrafen V.A. Johansen, der senere skulle blive leder af Gyldendals Reproduktionsanstalt. Udstyret var ikke meget værd, men lokalerne i Holmens Kanal 8 var gode og huslejen rimelig: 600 kr. om året.

Nu begyndte firmaet for alvor at gøre sig gældende i den danske provinspresse med salg af julebilleder, noveller, føljetoner og krigskort. Også i Sverige begyndte man at se materiale fra PIB, men *Vendsyssel Tidende* var dog stadig den største kunde. Så sent som i 1986 hørte avisen til blandt PIBs 10 største kunder.

Den øgede omsætning fik firmaet til at vokse. I løbet af et år måtte man leje endnu en etage i ejendommen for at udvide klichefabrikken. Uheldigvis dryppede det lovligt meget med syre gennem gulvet til lejlig-

were solid economic reasons for the latter: Denmark had not yet signed the Bern International Copyright Convention designed to protect copyrights. That meant that foreign authors didn't get a penny in royalties and that PIB could make do with paying only a fee to their Danish translators. The illustrations were drawn by Hjalmar Carlsen himself.

Admitting that Odense was probably not the right location for a company with big ambitions, Hjalmar Carlsen moved PIB to the Danish capital. Copenhagen, with a population of better than 360,000, was a big city in 1902, and a gathering place for all of the new century's technological innovations. Denmark's first automobile exhibition was held there that same year, and it had become necessary to set speedlimits for the new coughing and belching machines from Hell. Motorists were allowed to drive a maximum of only 11 1/2 km per hour, a speed limit that was reduced to 7 1/2 km per hour in heavy traffic.

PIB bought a little, run-down platemaking factory for a song from V.A. Johansen, a photo-engraver who later became manager of Gyldendals Reproduction House. The machinery wasn't worth much, but the location at Holmens Kanal 8 was good and the rent reasonable: 600 crowns a year.

It was now that the company began to seriously make an impact on the provincial Danish press through the sale of Christmas pictures, short stories, serials, and war maps. PIB's material began to be seen in Sweden, too, although *Vendsyssel Tidende* was still the company's biggest client. As late as 1986, that newspaper was still on the list of PIB's 10 biggest clients.

The increased turnover caused the company to grow. In the course of a year it became necessary to rent another floor in the building in order to enlarge the platemaking plant. Unfortunately, a bit too much acid leaked through the floor to the apartments below,

ILLUSTREREDE NOVELLER

Hr. Redaktør!

Kender De vor fornemt illustrerede Maanedsnovelle. Den udsendes en Gang om Maaneden, er som Regel forfattet af en af Nordens ansete Forfattere og illustreret med en tre- eller fire-spaltet Illustration, udført af fremragende Kunstner.

Blandt de Noveller, som vi vil bringe i den nærmeste Tid, kan vi nævne:

Novelle til Paasken af Selma Lagerlöf.



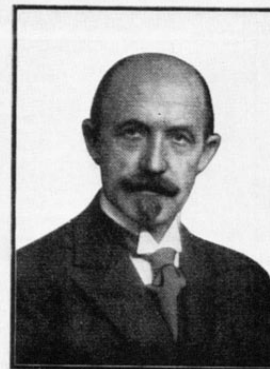
Selma Lagerlöf.

Novelle til Pinsen af Jeppe Aakjær.



Jeppe Aakjær.

Novelle af Johan Bojer.



Johan Bojer.

Saa følger en Midsommer-Novelle af Svensson-Graner og derefter en fortsat Række af udsøgte Noveller med Illustrationer.

Tegnes Abonnement nu til April Kvartal leveres Martsnovellen: „En Vaar-historie“ af Selma Lagerlöf vederlagsfrit.

Se medfølgende Provenovelle og Illustrations-Provetryk.

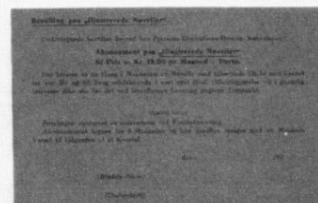
De illustrerede Noveller leveres i Abonnement med Eneret for Abonnentens By, til

Pris n. Kroner 18,00 pr. Maaned + Porto.

Der leveres maanedlig en Novelle (trykt Manuskript) med tilhørende Cliché.

Af Hensyn til Sættarbejdet bemærker vi, at der altid vil være mindst 8 Dage mellem den Dag, De modtager Manuskriptet, og Datoen hvor Offentliggørelse maa finde Sted.

BESTILLINGSKORT



Fortællingerne leveres trykt paa Norsk.
Betaling i norske Kroner.

Telefon: Central 8085

Pressens-Illustrations-Bureau

Købmagergade 9 - København K.

Telegram-Adresse: Cliché

PIB solgte noveller med illustrationer i abonnement i mange år. Her en reklame til norske aviser.

For many years papers could subscribe to illustrated short stories from PIB. Here an advertisement for Norwegian papers.

heden nedenunder, hvilket forståeligt nok gav anledning til protester fra beboerne.

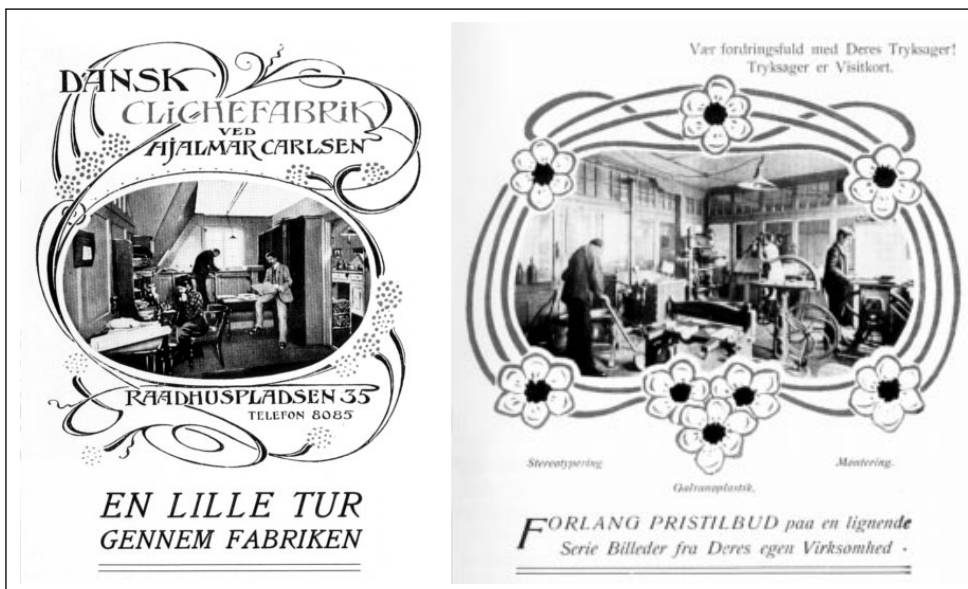
Dette og nødvendigheden af at bruge tungere maskiner betød, at PIB i 1904 måtte flytte igen. Denne gang var det til helt nye lokaler øverst oppe i de Forenede Jernstøberi-ers nybyggede ejendom Ferrum, hvor Politiken og Ekstra Bladet nu holder til.

Hjalmar Carlsen benyttede her navnet "Dansk Clichéfabrik" til den del af firmaet. I øvrigt skiftede PIB på omkring samme tidspunkt navn. I flere sammenhænge kaldte firmaet sig selv for "Pressens-Illustrations-Bureau", men det blev nu fastslået, at det hed "Presse-Illustrations-Bureau". Navneskiftet skyldtes sandsynligvis, at "presse" hedder det samme på dansk og tysk, og man var særdeles interesseret i at få kontakt med det tyske marked.

which led, understandably, to complaints and protests from the residents.

This problem and the need to use heavier machinery meant that PIB had to move again in 1904. This time it was to brand-new quarters in De Forende Jernstøberi-ers [The United Ironfounderies'] newly constructed building, Ferrum, which serves today as the offices of *Politiken* and *Ekstra Bladet*.

Hjalmar Carlsen used then the name "Dansk Clichéfabrik" [Danish Printing-Plate Manufactory] for that side of the business. In addition, PIB changed names at about the same time. In several connections the company had called itself "Pressens Illustrations Bureau," but it was now that the name was fixed as "Presse Illustration Bureau." The name change was most likely due to the fact that "presse" is the same word in both Danish and German, and the company was very interested in establishing contact with the German market.



Fra en 16 siders reklame fra cirka 1905.

From a 16 page advertisement from approx. 1905.

EN "JULEGAVE"

Et års tid før flytningen til Ferrum-bygningen havde PIB købt et patent på en kliche af celluloid. En zinkkliche blev presset i hård celluloid, og med denne form som matrice kunne man masseproducere klicheer i blød celluloid.

Celluloid-klicheerne var sjældent helt ensartede, og der blev konstant eksperimenteret for at forbedre metoden. Løsningen kom en juleaftensdag. Hjalmar Carlsen og en montør arbejdede over efter at alle de andre var gået. I lang tid havde man forsøgt at fremstille en antimonblandet blymatrice, men der kom hele tiden luftblærer i matricen. Så opdagede montøren, at man kunne slippe luften ud i små svup. Nu lykkedes det. Sammen fremstillede de en række fejlfri matricer og blev klar over, at problemet var løst.

Hjalmar Carlsen fortæller i sin levnedsbeskrivelse, at han kunne være faldet montøren om halsen, men finder det dog ikke nødvendigt at nævne mandens navn. Det står dog fast, at montøren fik en bonus, og PIB kunne nu sælge celluloidpatentet rundt om i verden. Hjalmar Carlsen modtog senere Den Hielmstjerne-Rosencronske udmærkelse for opfindelsen.

Det standsede ikke eksperimenterne. Celluloid-klicheerne skulle klæbes på tyndt metalblik, og det var nærliggende at prøve at lave klicheerne direkte i det tynde blik. Løsningen var at ætse klicheen direkte i zinkblik, og at det kunne ske via en gummitrykpresse.

Celluloid-klicheerne var velegnede til tegninger, men ikke til fotos. Det var zinkklicheerne derimod. PIB modtog fra forskellige kilder fotos af aktuelle begivenheder, hvoraf man udvalgte 6-8 af de bedste emner. De blev så overført til zinkklicheer, der var så tynde, at de kunne sendes som tryksager.

Den billige forsendelsemetode kom i fare, da en årvågen funktionær på Købmagergades Posthus opdagede, at forsendelserne var for uensartede til at

A CHRISTMAS "PRESENT"

A year before the company moved to the Ferrum building, PIB bought a patent for a printing plate made out of celluloid. A zinc plate was pressed against hard celluloid, and using the resultant hard celluloid plate as a master mold, it was possible to massproduce printing plates on soft celluloid.

The celluloid plates were seldom uniform, and constant experimentation was carried out to try to improve the process. The solution was found on a Christmas Eve day. Hjalmar Carlsen and a plate fitter were working overtime after all the other employees had gone home. They had been trying over a long period of time to make an antimony-alloyed-with-lead master plate, but air bubbles kept forming in the master. But that day, the fitter discovered that they could just let the air out of the bubbles in small pops. Suddenly, the process was a success. They made a series of flawless masters and were both aware that the problem was at last solved.

Hjalmar Carlsen wrote in his memoirs that he could have hugged the fitter at that moment, although he didn't think it was necessary to actually mention the man's name. He did say that the fitter got a bonus, and that PIB could as a result license the celluloid-plate patent around the world. Later, Carlsen was awarded the Hielmstjerne-Rosencronkse honor for the invention.

That success didn't stop the experimentation. The celluloid plates still needed to be attached to thin metal sheets, and it seemed obvious that the next step was to try to engrave plates directly onto the sheetmetal. The solution was to etch the image directly onto thin zinc sheets, and that was achieved by using a press intended for rubber.

The celluloid plates were well-suited to drawings, but not to photographs. The zinc plates, on the other



man kunne sende de dupliserede manuskripter som tryksager.

Problemet blev løst ved at præge fine raster i papir-tynde metalfolier. Manuskripterne blev så skrevet direkte med skrivemaskiner på folierne, og de kunne så trykkes. Kønt var det ikke, men resultatet kunne læses og var indiskutabelt en tryksag, så man kunne undgå en portoforhøjelse.

Hjalmar Carlsen blev så optaget af at arbejde med metal, at han oprettede en hel metalskiltefabrik med arbejdere fra Tyskland. Den gav aldrig andet end underskud og blev til sidst solgt til den tyske værktøjsfabrik, Baade, der fik en velfungerende virksomhed ud af den.

Skiltefabrikationen fik alligevel stor betydning for PIB i skikkelse af skiltesælgeren Georg Kaaring.

Han så straks mulighederne i de tynde zinkklischeer med aktuelle motiver, og tilbød at blive omrejsende sælger i Skandinavien. Salget gik strålende, og Kaaring blev med tiden kompagnon i firmaet.

hand, were. PIB received photographs of current events from various sources, out of which were chosen 6 to 8 of the best subjects. These were then transferred to the zinc plates, which were so thin that they could be mailed as printed matter.

This cheap shipping method was endangered when an alert employee at the Købmagergade Post Office discovered that the plates were too non-uniform to allow PIB to send the duplicated manuscript plates at printed matter rates.

This problem was solved by impressing a fine screen onto paper-thin sheets of metal foil. Typewriters were then used to type the manuscripts directly onto these foil sheets, which were possible to print from. They weren't pretty, but the result could be read and it was indisputably printed matter, which enabled the company to avoid increased postage rates.

Hjalmar Carlsen became so obsessed with working with metal that he established an entire metal-sign factory, employing workers from Germany. This factory always operated at a loss, and was finally sold off to the German foreman, Baade, who made a profitable business out of it.

Nevertheless, the sign factory ended up having a large impact on PIB, in the person of its salesman, Georg Kaaring.

He rapidly saw the profit possibilities in the thin zinc plates featuring topical motifs, and offered to become PIB's Scandinavian traveling salesman for them. Sales were brisk, and Kaaring eventually became a partner in the company.

UD I DEN VIDE VERDEN

PIB udviklede sig i stadig stigende grad som nyhedsbureau indenfor illustrationer og fotos. Da Christian den 9. døde i januar 1906, lå Hjalmar Carlsen på den epidemiske afdeling med difteritis. På trods af alle sikkerhedsbestemmelser sneg han sig ud for personligt at overvåge, at alle danske provinsaviser fik klicheer af den populære konge. Heldigvis viste Hjalmar Carlsen sig ikke at være smittefarlig, og ingen andre på klicheanstalten blev syge.

Kongehuset var dengang som nu godt stof. Da den danske prins Carl samme år blev kronet til konge af Norge som Håkon den 7., steg antallet af abonnenter betydeligt i både Sverige og Norge. I 1911 købte Politiken Ferrum-ejendommen og betalte PIB 5.000 kr. for at flytte fra tagetagen. PIB benyttede anledningen til en større oprydning af firmaets forskellige aktiviteter. Metalskiltefabrikken og den del af klichefabrikken, der beskæftigede sig med reklamer, blev solgt fra. Pressebureauet og resten af klichefabrikken, der senere blev kendt som Carlsens Cliché & Offset (CC&O), lejede sig ind i Købmagergade nr. 9, som var PIBs adresse frem til 1982.

Nu besluttede Hjalmar Carlsen sig for et større

OUT IN THE OUTSIDE WORLD

PIB developed and grew steadily as a newsbureau specializing in illustrations and photos. When Christian IX died in January 1906, Hjalmar Carlsen was confined to the hospital's epidemic ward with diphtheria. Despite all the hospital's security rules, he snuck out to personally supervise that all of the Danish provincial newspapers got printing plates picturing the popular king. Luckily it turned out that Carlsen wasn't infectious, and no one else at the platemaking plant got sick.

Then as now, the royal family was a good story. When, in the same year, the Danish Prince Carl was crowned as King Håkon VII of Norway, the number of subscribers rose considerably in both Sweden and Norway. In 1911, *Politiken* bought the Ferrum building and paid PIB 5,000 crowns to move out of the top floor. PIB used the occasion to undertake a thorough clean-up of the company's various businesses. The metal-sign factory and that part of the platemaking plant that concerned itself with advertising were sold then. The press bureau and the rest of the platemaking plant, which later became known as Carlsens Cliché & Offset (CC&O), rented space in Købmagergade 9, which was



Et tidligt eksempel på billedmanipulation.

An early example of photo-manipulation.



*I 1911 flyttede PIB til Købmagergade nr. 9. PIB købte hele bygningen i 1972 og havde kontorer her indtil 1982.
PIB moved to Købmagergade no. 9 in 1911. PIB bought the entire building in 1972 and stayed until 1982.*

fremstød i udlandet. Den tyske prinsesse Cecilie fyldte 25 år, og han var overbevist om at aviser overalt i de tysksprogede områder gerne ville bringe et foto i den anledning.

PIB fremstillede nogle tusinde klicheer med et foto af den unge prinsesse, men i stedet for at sende dem fra Danmark (hvilket ville blive meget dyrt) pakkede Hjalmar Carlsen dem ned og tog damperen til Tyskland. I Stettin lejede han sig ind på et hotel og hyrede nogle soldater fra en nærliggende kaserne til at slå klicheerne på træklodser samt pakke og sende dem. Da det rygtedes at man kunne tjene en mark for en 4-5 timers arbejde blev der nærmest trængsel af soldater, der ville hjælpe til.

Samtlige aviser i Tyskland og det Østrig-Ungarske Kejserrige modtog en kliche som reklame, og PIB kunne snart oprette kontor og klichefabrik i Wilhelmstrasse i Berlin. Herfra sendte man så til den hastigt voksende kundekreds i Europa. Redaktør

PIB's address up to 1982.

It was at this time that Hjalmar Carlsen decided on a big advance into foreign markets. The German Princess Cecille turned 25 years old, and Carlsen was convinced that newspapers throughout the German-speaking regions would happily publish a photograph of her to mark the event.

PIB manufactured several thousand plates with a photo of the young princess, but instead of mailing them individually from Denmark (which would have been very expensive), Carlsen decided to crate them up and personally take them to Germany aboard a steamship. He rented a hotel room in Stettin and hired some soldiers from a nearby army camp to nail the plates to wooden blocks, and then pack them up and mail them. When rumors rapidly spread that a man could earn a mark for 4–5 hours work, there was almost a crush of soldiers wanting to help.

All of the newspapers in Germany and the Austro-Hungarian Empire received a printing plate as a promotion for PIB, and the company could soon open a branch office and platemaking plant on the Wilhelmstrasse in Berlin. It was from here that the company shipped to its rapidly growing client list throughout Europe. Editor Poulsen managed the business in Copenhagen, and the German workers who were hired to man the Berlin branch were paid wages of up to 30 marks a week.

The tense political situation meant that newspapers in France were not kindly disposed to receiving material sent from Berlin. When PIB noticed in 1912 that the company had already signed up 300 German subscribers of pictorial material, who together netted it a profit of 30,000 marks, expansion of the French market seemed even more attractive. The answer was, naturally, to set-up a branch in Paris, so in 1913 PIB opened an office on the Quai Voltaire under the name *Regionaux Illustrées*. Business was also good here.

Illustrez votre Journal : vous ferez bien !
Mais... utilisez les **Clichés Carlsen** : vous ferez mieux !!

Les Clichés d'actualité CARLSEN, spécialement destinés aux Journaux de Province, donnent les meilleurs résultats sur Rotatives, sur Presses plates, sur les Papiers les plus rugueux

(Les épreuves ci-dessous ont été obtenues avec des clichés identiques à ceux envoyés à nos abonnés.)

Exceptionnellement
Abonnement d'un Mois
à titre d'essai

⁴Le nombre de nos abonnés étant forcément limité, la préférence sera accordée aux premiers inscrits.

Nos Clichés sont expédiés :

- ✓ **Aussitôt** après l'événement auquel ils se rapportent;
- ✓ **A des peix** **defiant toute concurrence** : (voir carte-lettre ci-jointe);
- ✓ **Accompagnés d'un texte** **explicatif**;
- ✓ **En** tenant toujours compte de la **nuance** **politique** de nos abonnés et de l'intérêt particulier que peuvent présenter, **pour leur région**, certains de nos clichés.

600 journaux européens utilisent actuellement nos Clichés : Qu'en disent-ils ? ? ?

La Garçonne de C... — « ...A ma grande surprise, les clients qui nous avaient offert ont donné d'extraordinaires résultats. Nous avons, en effet, vu marcher la réaction du fuzisme en bien et en mal. Les fuzistes, si divers ils sont, nous ont aussi offert de différentes formes et des clichés de matières et de porcelaines, divers, sans aucun succès, en deux fois les plus favorables, nous obtenons, seulement, des images grises et peu nettes. Vous grande est, jusqu'ici, nous à deux autres.

[illegible]

Elections Législatives

Plusieurs
Clichés
offerts

Format
identique
livraison
immédiate

Pendant le cours de la Période
électorale, et à titre de Propagande,
des Clichés représentant
les Candidats aux Elections
seront adressés GRATUITEMENT
à tous nos nouveaux Abonnés

(Prendre seulement de nous adresses les originaires en ayant soin d'inscrire au verso le nom de chaque candidat et la circonscription dans laquelle il se présente).

Les originaux des présentes
Bureaux, à la di

Le Petit M. — ... Sans compter les satellites des clubs que nous nous arrogeons... »

L'Étoile de V. — ... Autre chose : il s'agit d'un excellent réservoir à machine en ligne. Vous pouvez évaluer les conditions sous lesquelles nous pourrions nous passer... »

Fin.

Les relations sont liées, dans la situation des intérêts

Les originaux des présentes attestations sont tenus, dans nos Bureaux, à la disposition des intéressés.



Les Astronautes allemands à l'atterrissage.
L'histoire du Travail sur le lieu de l'atterrissage



4. Exposition de Lyon ravagée par un Ouragan



Officiers de Pondichéry



Le Chateau sur l'île du Prince de Wied



Effondrement d'une montagne au Pillican, près du Tail (Ardèche)

Fra PIBs første forsøg på at få fodfæste på det franske marked.

From PIB's first attempt to get a foothold at the French market.

Poulsen passede forretningen i København, og man ansatte tyske medarbejdere i Berlin til lønninger på helt op til 30 mark om ugen.

Den spændte politiske situation gjorde, at aviser i Frankrig ikke var venligt stemt overfor materiale adresseret fra Berlin. Da man allerede i 1912 kunne notere, at man havde fået 300 tyske abonnenter på billedmateriale og kunne notere et overskud på 30.000 mark virkede det franske marked endnu mere dragende. Løsningen var naturligvis at åbne et kontor i Paris, og i 1913 oprettede PIB en afdeling i Quai Voltaire under navnet Regionaux Illustrées. Også her gik det fint. Mange franske dagblade blev kunder, og også i Spanien og Nordafrika begyndte kuverterne med klicheer at dukke op. Betalingen kunne dog være et problem. En kunde i Biskra betalte sit klicheabonnement med dadler.

Næste mål var Rusland, og snart havde PIB kontor i Sankt Petersborg.

KRIGEN

Alt tegnede lyst for PIB, men i 1914 sluttede eventyret brat med udbruddet af 1. Verdenskrig. De fleste danske medarbejdere hastede hjem for ikke at blive fanget af krigen. PIBs ætser i Berlin, Rudolf Jensen, var på vej til Paris, da krigen blev erklæret. Han blev smidt af toget i Belgien og måtte gå med sin kuffert i hånden til Paris, hvorfra han via London og København vendte tilbage til Berlin.

Danmark undgik at blive involveret i stridighederne, og afdelingerne i Berlin, Paris og Sankt Petersborg forblev åbne under hele krigen.

Enkelte reklamertryksager i A2-format på forskellige sprog med billeder fra krigen og af statsledere findes stadig i PIBs arkiver og vidner om, at firmaet bevarede kontakten til aviser over hele Europa.

Men længere udenlandsrejser sydpå var udelukket.

Many French daily newspapers became clients, and envelopes with printing plates also began to show up in Spain and North Africa. Payment could sometimes be a problem, though. One customer in Biskra paid for his printing-plate subscription with dates.

The company's next goal was Russia, and PIB soon had an office in Saint Petersburg.

WAR

The future looked bright for PIB, but the adventure came to an abrupt halt in 1914 with the eruption of World War I. Most of the company's Danish employees hurried home so they wouldn't be trapped by the war. PIB's engraver in Berlin, Rudolf Jensen, was on a train on the way to Paris when war was declared. He was thrown off the train in Belgium and had to walk with his suitcase in hand to Paris, from where he returned to Berlin via London and Copenhagen.

Denmark avoided involvement in the hostilities, and the company's branches in Berlin, Paris, and Saint Petersburg remained open throughout the entire war.

A few advertising pieces, printed in A2 size and in various languages, with photos from the war or of heads of state, can still be found in PIB's archives and serve as witnesses that the company retained its contacts with newspapers all over Europe.

Still, longer foreign journeys south of the Danish border were out of the question. On the other hand, Sweden was also a neutral nation, so PIB opened a Swedish branch in 1916, under the name Illustration Aktuel.

COMIC STRIP SYNDICATION FOR BEGINNERS

A couple of years before PIB was founded, a new phenomenon called comic strips showed up in the

Til gengæld var Sverige som Danmark neutralt, så PIB startede i 1916 en afdeling i Stockholm under navnet Illustration Aktuel.

SERIESYNDIKERING FOR BEGYNDERE

I USA var der et par år før PIB blev dannet dukket et fænomen op, man kaldte tegneserier. Fænomenet med humoristiske billedfortællinger var ikke nyt, men brug af dialog i den sammenhæng var en banebrydende nyskabelse. I Danmark havde man set de første amerikanske serier i omtegnet form fra 1906 i de illustrerede ugeblade og omkring 1915 besluttede PIB at prøve, om aviserne muligvis kunne være interesseret i den slags materiale.

Valget faldt på den amerikanske serie *Mutt & Jeff*, der netop på dette tidspunkt var inde i en spændende udvikling, både kunstnerisk og fra et forretningsmæssigt synspunkt.

Serietegnere havde indtil da solgt deres serier til enten en enkelt avis eller til en avisgruppe, og tegneren Bud Fisher havde siden 1907 haft en aftale med Hearst-aviserne. Hearst betalte godt... endog

United States. Telling humorous stories through a series of drawings was not in itself a new idea, but the addition of dialogue in that connection was a groundbreaking new creation. The first American comic strips had shown up in Denmark in 1906 in the illustrated weekly magazines (in redrawn form), and around 1915, PIB decided to test the waters to see if their newspapers could possibly be interested in that type of material.

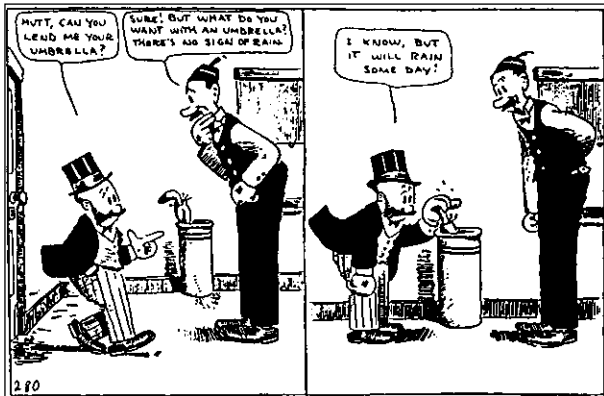
The test subject chosen was the American strip, *Mutt and Jeff*, which at precisely that moment was in the midst of an exciting development, both artistically and commercially.

Comic strip artists had up to that time sold their strips either to a single newspaper, or to a group of newspapers, and cartoonist Bud Fisher had had since 1907 such an agreement with the Hearst newspapers. Hearst paid well — even very well — but an alert businessman named John N. Wheeler saw even greater possibilities in Fisher's strip. Wheeler contacted Fisher in 1915 and offered him the fabulous sum of \$5,000 a week for the strip, an amount that very few comic strip artists before or since have ever



Natmad på PIB efter fotos fra folketingsvalget i 1918 var sendt med første morgentog til de danske abonnenter.

A midnight snack at PIB after photos from the general election of 1918 had been delivered to the early morning train for subscribers all over Denmark.



Bud Fishers berømte serie, Mutt & Jeff

Bud Fisher's famous strip, Mutt & Jeff

meget godt... men en vågen forretningsmand ved navn John N. Wheeler så endnu større muligheder i Fishers streg. I 1915 kontaktede Wheeler Bud Fisher og tilbød ham den formidable sum af \$5.000 om ugen for serien, et beløb som de færreste serietegnere nogensinde før eller siden har oplevet. Alle rystede på hovedet, men Wheeler havde set rigtigt. Da den unge Sid Goldberg (nu chef for United Medias udenlandsafdeling) i 1950'erne blev ansat på Wheeler Syndicate, fortalte den aldrende Wheeler, at da han som sælger tog rundt for at sælge serien, "havde serien tjent sig selv hjem allerede inden man nåede Pittsburg!".

Wheeler skabte hermed begrebet "syndikering". Principielt var det stort set det samme som PIB allerede benyttede. Man købte (i hvert fald efter at Danmark havde underskrevet Berner-konventionen) illustrationer, tekster, fotos eller serier af ophavsmanden eller dennes agent og lejede derefter kunderne ophavsretten. For PIB drejede det sig om to, i virkeligheden adskilte, funktioner: Man tjente dels ved at få en afgift for selve brugen af materialet og derpå penge på at levere den tekniske mulighed for at trykke materialet via oversættelse, opsætning, klicheer (senere fotokopier og elektronisk levering).

For ophavsmanden er syndikering gennem et

experienced. Everyone shook their heads at Wheeler's folly, but his foresight proved to be correct. How correct it was is proven by a story Wheeler told the then-young Sid Goldberg (now head of United Media's foreign rights division), when Goldberg was hired at Wheeler's syndicate in the 1950s. The ageing Wheeler recalled that when he travelled around to sell the strip, "everything west of Pittsburgh was gravy!"

Wheeler had thus created the concept of "syndication." The principle behind it is largely the same one already used by PIB. The company bought (at least after Denmark had signed the Bern Copyright Convention) illustrations, texts, photographs, or serials from the copyright owner or his agent, and then licensed the reproduction rights to its clients. For PIB, the business turned on two, in reality, separate functions: the company received license fees for the very use of the material, and on top of that earned money for providing the technical means of printing the material. This technical means included translation, typesetting, and printing plates (later replaced with photocopies and digital files).

For the copyright holder, syndication is the only reasonable way to get his material widely distributed and secure payment for it. For the client, it's the only

bureau den eneste fornuftige måde at få materialet udbredt og at sikre sig betaling, for kunderne er det den eneste metode til at få materiale, der ellers ville være alt for dyrt... hvis man overhovedet kendte til dets eksistens.

Et evigt springende punkt er naturligvis den økonomiske side af sagen, og her har kunder, ophavsmænd og bureauer ikke nødvendigvis sammenfaldende interesser.

I mange år var det normalt at et bureau købte alle rettigheder til materialet af ophavsmanden for et engangsbeløb. Her har lovgivningen senere sat nogle grænser, men et tilbagevendende problem er forskellen på f.eks. dansk og amerikansk lov, som kan gøre kontrakter over landegrænser til en ret kompliceret affære.

Normal praksis har de sidste mange år været, at ophavsmænd til syndikeret materiale får en procentandel af alle indtægter, en såkaldt royalti, som man også kender fra andre brancher, der omfattes af ophavsloven.

Ophavsmanden leverer materialet, og bureauet står så for salg, masseproduktion, levering til kunderne og fakturering. Ved internationalt salg laves der almindeligvis underaftaler mellem bureauer i de respektive områder.

Det er kort sagt en udvidelse af almindelig agenturvirkomhed, men det var ret nyt i 1915, og helt nyt, at tænke på tegneserier i den forbindelse.

Men da systemet lå tæt op ad PIBs illustrations- og fotoservice, var det oplagt at forsøge sig med *Mutt & Jeff*, der havde startet det hele...ikke mindst af økonomiske årsager (Danmark havde STADIG ikke underskrevet Berner-konventionen).

Mutt & Jeff fik den danske titel *Store Klaus og Lille Klaus* og serien blev tilbudt kunder i Skandinavien.

Der blev ikke solgt en eneste.

Eftersom man allerede havde fremstillet en del

way to get the material, which otherwise would be too expensive — if he even knew of its existence.

An eternal bone of contention is naturally the financial side of the matter, and it's here that clients, copyright holders, and syndicating bureaus don't necessarily share the same concerns.

For many years, it was normal practice for a bureau to buy from the copyright holder all rights to the material for a one-time lump sum. Later legislation has now set some limits to this practice, but a recurring problem is the differences between, for example, Danish and American copyright laws, which can make international contracts extremely complicated affairs.

The normal practice over the last many years has been for the copyright holder of syndicated material to get a percentage of all syndication income, a so-called royalty, which is a term also known from other media branches that are covered by the copyright laws.

The copyright holder delivers the material to the bureau responsible for sales, massproduction, distribution to the clients, and invoicing of the license fees. It's common with international sales that sub-contracts are drawn up between bureaus in the respective territories.

Syndication is, in short, an expansion of the normal agency business, but in 1915, it was a fairly new concept, and a completely new idea in connection with comic strips.

But because the system was closely related to PIB's illustration and photo service, it was natural for the company to attempt comic strip syndication with *Mutt & Jeff*, the strip which had started it all — and not least because of financial considerations (at that time, Denmark *still* hadn't signed the Bern Convention).

Mutt & Jeff got the Danish title *Store Klaus og Lille*

materiale, blev den sendt ud gratis til de kunder, der abonnerede på PIBs børnestof.

LYKKENS GALOCHER

Krigens afslutning efterlod et Europa i ruiner. Danmark var sluppet billigt, men dønningerne fra den efterfølgende internationale økonomiske krise kunne ikke undgås.

Alle PIBs udenlandske afdelinger blev lukket, og i det danske hovedkontor blev der skåret ned på personalet. Alt tydede på, at PIB skulle blive blot et af mange små lokale billedbureauer. Det trængte til en effektiv vitaminindsprøjtning, og den kom i 1924 i form af noget så usandsynligt som en stang lak til reparation af galocher.

Et generelt problem for tidens fotos i aviser var, at de var grå og kontrastløse. For at få det bedste resultat af klicheerne skulle de indloddess direkte på trykcyklindrene, men det var besværligt, og mange eksperimenterede med at finde en lettere løsning.

Det skete også på PIB og en dag hørte man om en typograf, der resolut havde limet en kliche fast med fiskelim efter at den var sprunget af. Hvis man kunne

Klaus, and was offered to clients across Scandinavia.

Not a single comic strip was sold.

But since a great deal of material had already been manufactured, it was sent out free to clients who subscribed to PIB's children's material.

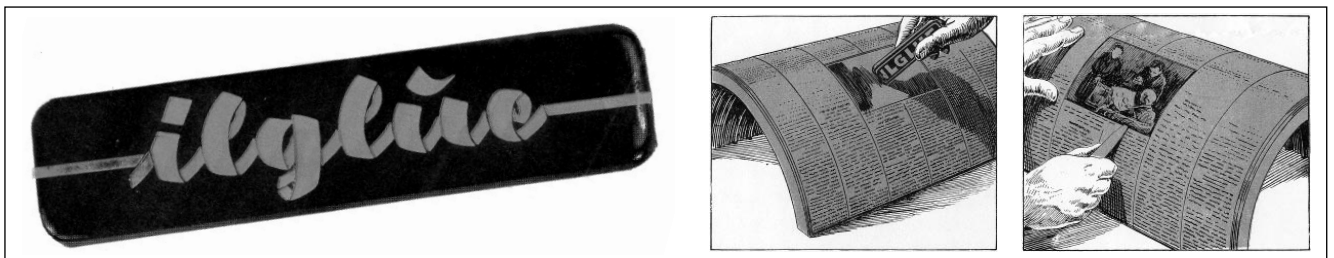
FORTUNE'S GALOSHES

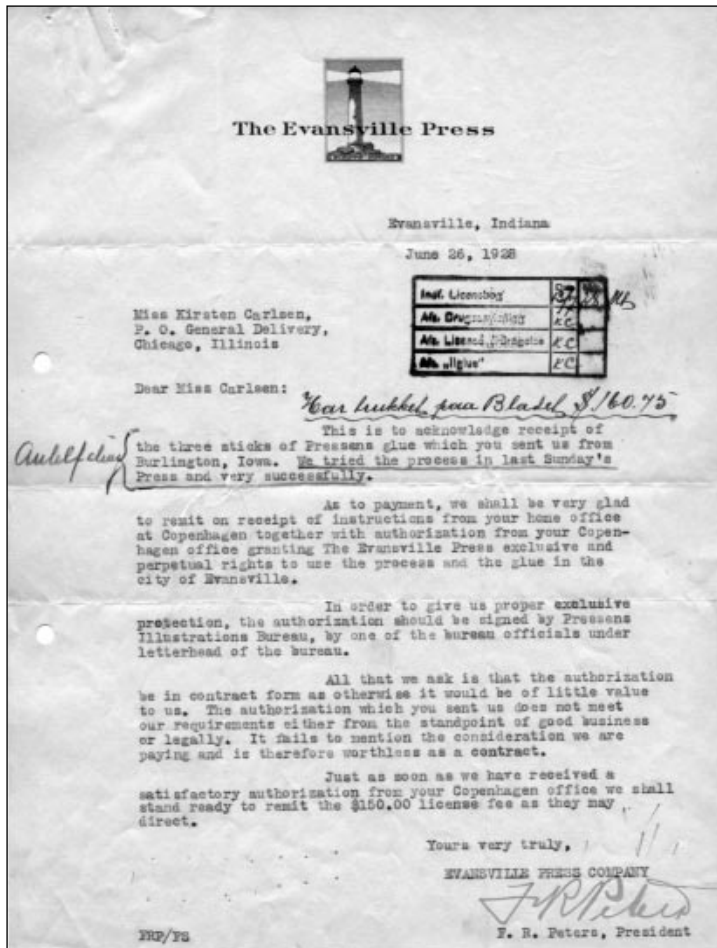
The end of the war left a Europe in ruins. Denmark had gotten off cheaply, but the reverberations of the economic crisis that followed could not be avoided.

All of PIB's foreign branches were closed and there were cut-backs in the staff at the company's Danish headquarters. All signs pointed towards a future in which PIB was just one of many small, local illustration bureaus. The company was in desperate need of an effective vitamin shot, and it came in 1924 in the form of something as unlikely as a bar of glue used to repair galoshes.

A general problem with that time's newspaper photographs was that they were grey and lacking in contrast. To get the best results from the printing plates, they had to be clamped directly onto the printing press cylinders, but that was difficult and many experimented in the hope of finding a better solution.

Such experiments were also conducted at PIB, and





Brev fra The Evansville Press i Indiana, hvor avisen udtrykker sin tilfredshed med Ilglue og at man ønsker at blive fast kunde. Kirsten Bang har til kontoret i København noteret, at hun har fået \$160,75 i forskud. Fra 1928.

Letter from The Evansville Press, Indiana, in which the paper expresses satisfaction with Ilglue and that the paper wish to subscribe. According to a note by Kirsten Bang on the letter, \$160,45 has been paid in advance. From 1928.

finde en lim, der kunne klæbe metal mod metal og tørre uden at størkne helt, var problemet løst.

Man prøvede al slags lim, og den bedste viste sig at være en lak, skomagere brugte til reparation af galocher.

Rudolf Jensen, hvis fodtur fra Belgien til Paris var blevet en legende i firmaet, analyserede lakken og tilførte nye bestanddele. Limen blev patenteret under

one day the news spread about a typesetter who had resolutely glued a plate fast to a press cylinder with fish glue after it had sprung off. If someone could find a glue that could stick metal to metal and that would dry without hardening completely, the problem would be solved.

PIB's experimenters tried all kinds of glues, and the best one turned out to be a lacquer shoemakers used

navnet “Ilglue” og blev en enorm succes.

Rotationstrykkerier over hele verden blev kunder og betalte godt for både licens og lak. Den tyske social-demokratiske presse betalte den for tiden enorme sum af 15.000 kr. for licensen alene, og sælgere for PIB bankede på hos stort set alle større aviser i den vestlige verden.

I USA rejste Kirsten Carlsen (senere Bang) og solgte Ilglue til en lang række dagblade. I hendes kontrakt fra 1928 kan man læse, at prisen principielt var \$100 for brugsretten og \$1 for en stang Ilglue, dog kun \$10 for tolv. Kirsten Bang var provisionslønnet og fik halvdelen af alle licensindtægter.

Prisen kunne dog variere. Redaktør A.R. Treanor på Saginaw Daily News var en effektiv forhandler og fik prisen ned på \$50 for brugsretten til limen, mens E.R. Peters fra The Evansville Press, der var meget tilfreds med limen, lod sig overtale til at betale \$150.

DE FØRSTE SERIER

Når de amerikanske aviser kom til Danmark, blev de flittigt læst for at finde inspiration, og det stod hurtigt klart, at tegneserier var et område, der også måtte kunne opdyrkes i Europa. Men hvordan skulle sagen gribes an? Problemet med *Mutt & Jeff* havde nok været, at serien havde været FOR udenlandsk, men en skandinavisk serie var måske svaret. Det havde ikke undgået nogens opmærksomhed, at den umådeligt populære danske tegner og humorist Storm P. havde arbejdet med mediet siden 1913 og siden 1922 havde haft stor succes med serien *Peter og Ping* i B.T.

På den anden side af Sundet havde den svenske tegner Oscar Jacobsson i 1920 skabt serien *Adamson*. Serien var blevet populær, og Jacobsson havde endog besøgt USA for at få solgt serien der. Imidlertid var han blevet så rystet over de krav, de amerikanske bureauer stillede i deres standardkontrakter, at han

to repair galoshes.

Rudolf Jensen, whose walking tour from Belgium to Paris had become a company legend, analyzed the lacquer and added a few new ingredients. The resulting glue was patented under the name “Ilglue” and became an enormous success.

Rotary presses around the world became customers and paid well for both the license and the glue. The German Social Democratic press paid the, for that time, enormous sum of 15,000 crowns for the license alone, and salesmen from PIB knocked on the doors of just about all the major newspapers in the Western world.

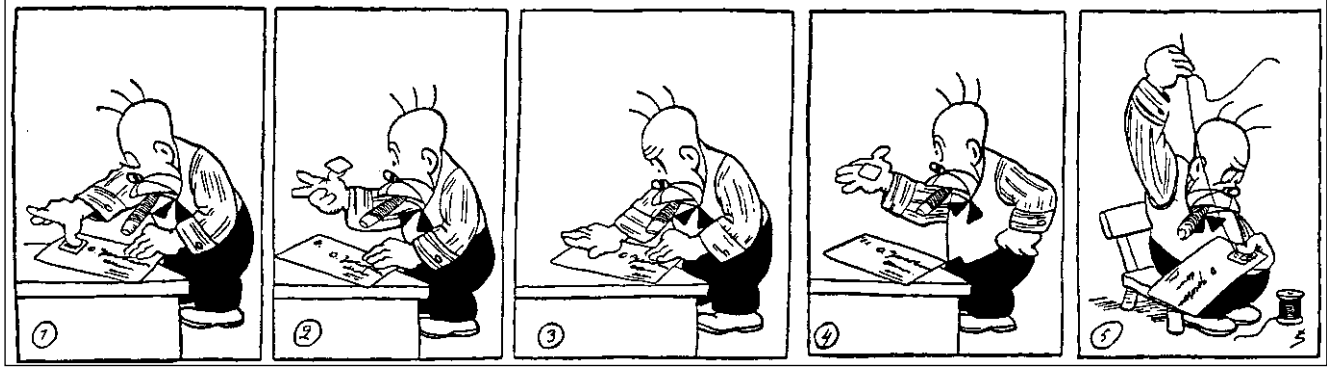
In the United States, Kirsten Carlsen (later Bang) traveled around and sold Ilglue to a long list of daily papers. You can read in her contract for 1928 that the suggested price for the license was \$100, and the price for a bar of glue was \$1.00 (discounted to \$10.00 a dozen). Kirsten Bang worked on commission and received one-half of all the license income.

The above prices could vary, though. Editor A.B. Treanor at the *Saginaw Daily News* was an effective negotiator and got the price for the license down to \$50.00, while E.R. Peters at *The Evansville Press*, who was very satisfied with the glue, was talked into paying \$150.

THE FIRST COMIC STRIPS

Whenever the American newspapers arrived in Denmark, they were eagerly read as a source of inspiration, and it quickly became clear that comic strips were a medium that should also be possible to promote in Europe. But how could the matter be tackled? The problem with *Mutt & Jeff* had probably been that the strip was too foreign, but a Scandinavian strip just might be the answer. No one had failed to notice that the incredibly popular Danish

Adamson



hastigt var taget hjem igen.

Serien var perfekt for PIB af flere årsager. Tegneren var svensker, og trods seriens internationale format er der noget umiskendeligt skandinavisk over seriens storrygende gnavpots evige kamp mod daglige fortrædeligheder. Hvad der dog især måtte tiltale et bureau med mange udenlandske kunder var, at der aldrig var tekst i serien. *Adamson* var en pantomime-serie og kom i øvrigt til at danne skole inden for denne genre. Det betød, at PIB kunne spare oversættelserne og at aviserne ikke behøvede at sætte tekst under striberne.

En aftale blev indgået, og Jacobsson tegnede serien

cartoonist and humorist Storm P. had worked in the medium since 1913, and had since 1922 achieved major success with the strip Peter and Ping in B.T.

On the other side of the sound, the Swedish cartoonist Oscar Jacobsson had created a comic strip named *Adamson* in 1920. The strip had become popular and Jacobsson had even journeyed to America to try to sell it there. But Jacobsson was so shaken over the terms demanded by the American syndicates in their standard contracts that he quickly went home again.

The strip was perfect for PIB, for several reasons. The cartoonist was a Swede and, despite the strip's international format, there was something unmistakably Scandinavian about its chain-smoking sourpuss and his eternal battle against the everyday annoyances of life. But what must have especially attracted a bureau with many international clients was that there was never any dialogue in the strip. *Adamson* was a pantomime strip and served as the inspiration for that genre. Its lack of dialogue mean that a newspaper didn't need to set type under the pictures.

A deal was made and Jacobsson drew the strip until his death in 1945, after which the Danish cartoonist Viggo Ludvigsen took it over until 1964. The strip is



Blandt de mange, der har modtaget Svenska Serieakadamins Adamson-statuetten, er Dilbert-tegneren Scott Adams.

Among the many who have received the Svenska Serieakadamins award, the *Adamson*, is Dilbert-artist, Scott Adams.

til sin død i 1945, hvorefter den danske tegner Viggo Ludvigsen overtog den frem til 1964. Serien bringes stadig flere steder, og *Adamson* har givet navn og figur til Svenska Serieakademiens hæderspris.

Det eneste problem med *Adamson* var, at Oscarsson kun lavede en enkelt stribe om ugen, og flere og flere aviser efterspurgte daglige serier.

Man måtte altså anskaffe en anden stribe. En ung ambitiøs tegnefilmstegner ved navn Henning Dahl-Mikkelsen havde allerede været i kontakt med PIB som illustratør, og var i 1936 nået til det resultat, at tegnefilmsbranchen var endnu hårdere end tilværelsen som illustratør.

Efter en del forhandlinger blev man enige om at han skulle forsøge sig med en daglig pantomimeserie. Resultatet blev *Ferd'nand*, der debuterede i engelske dagblade i 1937, og som skulle blive en af PIBs største seriesucceser. Arven fra *Adamson* var tydelig i indholdet i begyndelsen, men Dahl-Mikkelsens fortid som tegnefilms-tegner viste sig i de velkomponerede og elegante tegninger og gjorde *Ferd'nand* til noget unikt. Også indholdsmæssigt ændrede serien sig, og en gennemlæsning af de gamle striber giver et fascinerende indtryk af hvordan forholdene ændrede sig igennem de over 60 år hvor serien er blevet tegnet.

Dahl-Mikkelsen opgav aldrig drømmen om at blive animator og fremstillede flere korte reklametegnefilm

still published in several places, and the name “Adamson” and the title character’s likeness has been borrowed by the Svenska Serierakademin [Swedish Comics Academy] for its honor prize.

The only problem with *Adamson* was that Jacobsson drew only one strip a week, and more and more newspapers were looking for daily strips.

PIB just had to find a second comic strip. A young, ambitious animator named Henning Dahl-Mikkelsen had already had contacts with PIB as an illustrator, and had in 1935 reached the conclusion that the animation business was even harder than life as an illustrator.

After some negotiation, PIB and Dahl-Mikkelsen agreed that he should attempt to create a daily pantomime comic strip. The result was *Ferd'nand*, a strip that debuted in English daily newspapers in 1937, and went on to become one of PIB’s greatest comic strip successes. The inspiration of *Adamson* was obvious in the strip’s subject matter in the beginning, but Dahl-Mikkelsen’s experience as an animator showed itself in his well-composed and elegant drawings, which made *Ferd'nand* into something unique. The strip’s content has also changed over time, and a rereading of the old strips gives a fascinating insight into how living conditions have evolved during the 60 years the strip has been drawn.

Dahl-Mikkelsen never gave up his dream of becoming an animator and made several short advertising films starring *Ferd'nand*. He moved to the USA in 1946 — you can see in the strips how he gradually became more and more “Americanized.” His growing family contributed to an increasing number of ideas about *Ferd'nand*’s little family, and the background settings developed throughout the 1950s into an American suburban environment. After Dahl-Mikkelsen’s death in 1982, the strip was continued by



Ferd'nand



PRESSE-ILLUSTRATIONS-BUREAU
BOX 6 - KØBENHAVN - DANMARK

I By og paa Land
venter man paa Deres Blad

Man venter Bladet vil bringe
gode aktuelle Illustrationer

Tegn derfor
Aktuelt Clichéabonnement
hos Presse-Illustrations-Bureau

Til
Presse-Illustrations-Bureau
Box 6, København

Giv os Tilbud paa Levering af
Aktuelle Clicheer til vort Blad

Bladets Stempel.

*Fra 1905 til 1974 abonnerede 90% af
den danske provinspresse og mange
udenlandske aviser på PIB's fotoservice.
Reklame fra 1930'erne.*

*From 1905 to 1974 90% of the Danish
provincial press subscribed to PIB's
photo-service. Advertisement from
the 1930's.*

med *Ferd'nand* som hovedperson. I 1946 flyttede han til USA og man kan i serien se, hvordan han blev mere og mere "amerikaniseret". Hans voksende familie gav ham flere og flere ideer til *Ferd'nands* lille familie og baggrunden udviklede sig igennem 50'erne til amerikansk forstadsmiljø. Efter Dahl-Mikkelsens død i 1982 blev serien forstat af den amerikanske tegner Al Plastino, bl.a. kendt som superheltetegner for D.C.. I 1989 blev *Ferd'nand* overtaget af den danske tegner Henrik Rehr, da PIB ønskede at føre serien tilbage til mere skandinaviske forhold. Det hjalp nu ikke meget, da Rehr straks efter flyttede til New York, hvor han tegner serien i dag.

KRIG IGEN

PIBs store salgsområder lå indenfor fotos og licenser til Ilglue og andre patenter, men også vittigheder, modestof, børnemateriale og tegneserierne kom efterhånden til at gå godt og blev trykt i aviser i Indien, Iran, Polynesien og Afrika. Under et besøg på en avis i Ildlandet noterede en dansk journalist sig med nogen forbløffelse, at der på redaktørens skrivebord lå en kuvert med den for en dansk bladmands så velkendte afsenderadresse: "PIB, box 6, Copenhagen".

Det største marked var dog stadig Tyskland, og her ændrede situationen sig langsomt, men uundgåeligt. Med nazisternes magtovertagelse fulgte også censur, og helt i overensstemmelse med totalitær tankegang i al almindelighed var den mest effektive censur simpelt hen at forhindre folk i at have kontakt med udlandet.

De tyske aviser fik besked på ikke længere at handle med ikke-tyske bureauer, og snart fulgte de østrigske dagblade trop.

Hjalmar Carlsen nævner i breve hjem fra en rejse i slutningen af 1930'erne, hvordan de gamle kunder

the American cartoonist Al Plastino, known for, among other things, drawing superhero comics for D.C. Comics. *Ferd'nand* again changed hands in 1989, this time taken over by the Danish cartoonist Henrik Rehr because PIB wished to move the strip's environment back to more Scandinavian settings. It didn't help much as Rehr immediately after moved to New York, from where he draws the strip today.

WAR AGAIN

PIB's largest sources of income came from photos and licenses to Ilglue and other patents; but also cartoons, fashion reportage, children's features, and comic strips eventually came to sell well, and were published in newspapers from India to Iran, from Polynesia to Africa. During a visit to Tierra del Fuego, a Danish journalist noted to his great amazement that on a local editor's desk lay an envelope with a — for a Danish newspaperman — well-known return address: "PIB, Box 6, Copenhagen."

The company's largest market was still Germany, but the situation there altered slowly, but unavoidably. When the Nazi Party came to power, censorship followed, and in conformity with the totalitarian mind-set anywhere, the most effective form of censorship was simply to prevent the average citizen from having any contact with foreign countries.

The German newspapers were ordered to no longer deal with non-German bureaus, and the Austrian newspapers soon followed their lead.

Hjalmar Carlsen wrote a letter home from a journey abroad in the late 1930s in which he reported how



Hr. Redaktör!

Intet gör sig så bra på tidningens första sida
som en god illustration

Presse-Illustrations-Bureau levererar Eder två gånger i veckan en god, aktuell kliché i lik-
En tidigare reklame for PIBs fotoservice til svenske aviser.
An earlier advertisement for PIB's photo-service for Swedish newspapers.

falder fra. Han nævner også et besøg i Wien hvor alle de jødiske forretninger er blevet ødelagt.

Mange jødiske borgere var allerede flygtet, heraf en del unge til Danmark.

Blandt disse var den 19-årige typograf Philipp Plon, som senere skulle få væsentlig indflydelse for PIB. Der blev imidlertid ikke uden videre givet opholdstilladelse til udlændinge, men en dansk organisation sørgede for at en del unge jødiske flygtninge fik plads som landbrugs elever på danske gårde.

Med 2. Verdenskrigs udbrud i 1939 forsvandt næsten alle udenlandske kunder og da Danmark blev besat i 1940 måtte PIB indstille sig på stort set at skulle leve af de danske provinsaviser og en del svenske kunder.

På PIB forsøgte man at bekæmpe nedgangen med nye tiltag. Illustrationer og noveller med julemotiver havde altid været en del af PIBs tilbud, men nu blev

PIB's old clients were dropping off the subscription list. He also mentioned a visit to Vienna, where all the Jewish shops had been destroyed.

Many Jewish citizens had already emigrated, among them a large portion of the younger ones to Denmark.

One of these young refugees was the 19-year-old typographer, Philipp Plon, who later would come to have an important significance to PIB. At that time, resident permits were not given out as a matter of course, but a Danish organization helped a great many of the young Jews get jobs as apprentice farmers on Danish farms.

With the outbreak of World War II in 1939, almost all of PIB's foreign clients disappeared, and when Denmark was occupied in 1940, the company was forced to make do with living off the Danish provincial newspapers and some Swedish clients.

PIB tried to fight this downward business curve by adding new features. Illustrations and short stories with Christmas themes had always been a large part of the company's assortment, but now that assortment was systemized so that all the newspapers received a full package containing Christmas competitions, illustrations, crossword puzzles, articles, and short stories by influential writers. Through an, at times, very complicated system, PIB insured that every newspaper got exclusive rights to any given illustration in their territory (at that time, there were at least three newspapers in every provincial city). Envelopes containing PIB's Christmas features still land faithfully every year at almost all of the Scandinavian provincial newspapers.

Classic novels such as *Robinson Crusoe*, *Uncle Tom's Cabin*, *The Deerslayer*, and many others were distributed as comic strip adaptations, a tradition that continued into the 1960s.

And that was the starting shot that led to a completely new division at PIB: publishing.



Fra PIBs serieudgave af "Onkel Toms hytte".

From PIB's strip version of "Uncle Tom's Cabin".

det sat i system, så alle aviser fik hele pakker med julekonkurrencer, illustrationer, krydsord, artikler og noveller af førende forfattere. Gennem et til tider ret indviklet system sikrede man, at hver avis fik eneret på en given illustration indenfor deres område (dengang var der mindst tre aviser i hver provinsby). Kuverten med PIBs julemateriale havner stadig trofast hvert år hos stort set hele den skandinaviske provinspresse.

Klassiske romaner såsom *Robinson Crusoe*, *Onkel Toms Hytte*, *Hjortedræber* og mange andre blev sendt ud som tegneserier, en tradition der fortsatte til 1960'erne.

Og det gav startskuddet til en helt ny afdeling på PIB: forlagsvirksomhed.

Flere af Hjalmar Carlsens børn arbejdede på PIB og klichéfabrikken og blandt dem den unge Per Carlsen, der var blevet uddannet som typograf.

Det var en nærliggende tanke, at når man alligevel havde materiale liggende til avisbrug, kunne det måske også bruges i bogform.

Første forsøg var en tegneserie over H.C. Andersens *Den standhaftige Tinsoldat* af Marie Hjuler, der blev udsendt som børnebilledbog i 1940. Der blev trykt 5.000 eksemplarer med en udsalgspris på 2 kr.

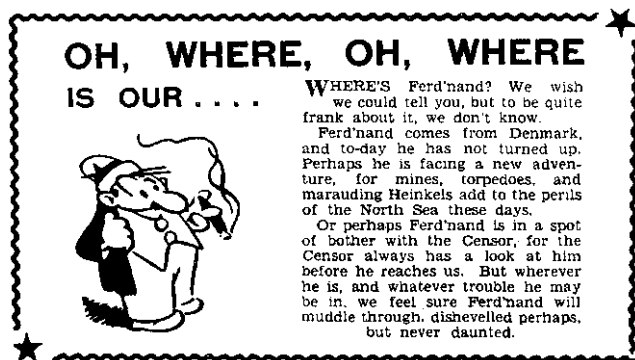
Several of Hjalmar Carlsen's children worked at PIB and at the platemaking plant, among them the young Per Carlsen, who had been educated as a typographer.

It became obvious that as long as there was already material lying around for newspaper syndication, that material could also possibly be published in book form.

PIB's first attempt at publishing collected a comic strip based on Hans Christian Andersen's "The Steadfast Tin Soldier." The story was adapted by Marie Hjuler, and was published as a children's picture book in 1940. 5,000 copies were printed at a retail price of 2 kroner per copy.

A total sale of 1,500 copies wasn't all that encouraging, so the following year the honor of laying the foundation of a proper publishing company fell to *Ferd'nand*.

Selected *Ferd'nand* strips were published as a Christmas booklet, and the original print run of 5,000 copies flew off the shelves so rapidly that PIB rushed to get a second edition of 3,000 copies printed and sold before the Christmas shopping season was over. The annual *Ferd'nand* Christmas booklet became a fast tradition and was published by the company until 1952, after which Gutenberghus (now Egmont) took



Et samlet salg på 1.500 eksemplarer var ikke just opmuntrende, og det blev *Ferd'nand*, som året efter kom til at danne grundlaget for et egentligt forlag.

Udvalgte striber blev udsendt som et julehæfte og oplaget på 5.000 revet væk så hurtigt, at man nåede at få trykt og solgt yderligere 3.000 før julehandlen var forbi. Julehæftet med *Ferd'nand* blev en fast tradition og udkom på forlaget frem til 1962, hvorefter Gutenberghus (nu Egmont) overtog udgivelsen frem til 1972.

I 1942 startede Per Carlsen så Illustrationsforlaget, der i dag kendes som Forlaget Carlsen. Forlaget kunne i startåret tilbyde syv bøger (I 1999 er antallet af udgivelser oppe på 300).

Blandt udgivelserne i 1942 var et eksempel på PIBs fotoservice, *Året fortalt i billeder*. Bogen var et udvalg af, hvad PIB havde udsendt af pressefotos i årets løb, men den blev ingen succes. Dels udkom bogen for sent på grund af papirmangel, dels forhindrede den tyske censur, at man bragte billeder, der kunne opfattes som værende til fordel for de allierede.

Det samme skete i 1943, men i 1944 "glemte" forlaget at sende bogen til censuren og undlod at reklamere for den. Da bogen nu indeholdt fotos fra folkestrejken og billeder fra allieret side, blev den en salgssucces.

2. Verdenskrig gjorde det umuligt at sende materiale til England. The Luton News forklarer her læserne hvorfor Ferd'nand ikke er at finde i dagens avis.

WW2 made it impossible to get material to England. The Luton News here explains to its readers why Ferd'nand is missing from the paper:

over as publisher until 1972.

As a result of this success, Per Carlsen started in 1942 a company called Illustrationsforlag [Illustration Publishing Company], which today is known as Forlag Carlsen [Carlsen Publishing Company]. The company was able to offer seven books in its first year (in 1999, the total number of releases is up to 300).

Among the 1942 releases was a sampler of PIB's photo service, *The Year in Pictures*. The book was a selection of news photos PIB had distributed in the course of the year, but it wasn't a success, partly because it came out too late as a result of paper shortages, and partly because the German censor prevented the company from including photos that could be interpreted as beneficial to the Allies.

The same thing happened in 1943, but in 1944, the company "forgot" to send the book to the censor and omitted advertising it. Since the book now contained photos of the Danish general strike and pictures from the Allied side, it became a sales success.

The publishing company grew powerfully, and the three companies — PIB, the platemaking plant, and the publishing company, became known in common speech as "Trillingefirmaet" [The Triplet Company]. After Kaaring's death in 1933, it had once again become a pure family-owned business where several

Forlaget voksede kraftigt, og i daglig tale blev de tre virksomheder, PIB, klichfabrikken og forlaget kaldt "trillingefirmaet". Efter Kaarings død i 1933 var det igen blevet et rent familieejet foretagende, hvor flere medlemmer af Carlsen-familien arbejdede. Det betød at mange funktioner i de tre virksomheder PIB, klichfabrikken og forlaget kunne passes af de samme afdelinger, især hvad angik tegnestuearbejde, regnskab og salg.

GRÆNSERNE ÅBNES... NOGLE AF DEM

Krigen afsluttedes for Danmarks vedkommende den 4. maj 1945, og forventningerne til fremtiden var store hos alle, ikke mindst på PIB.

Imidlertid satte rationering og restriktioner for rejser og valuta kraftige grænser for aktiviteter i udlandet. Man klarede sig i første omgang med de godt 150 aviser, der dengang var i Danmark, og den voksende kundekreds i Sverige. Teknisk set forsøgte man hele tiden at forbedre materialet, og i 1948 kunne man med lettelse sige endeligt farvel til de besværlige celluloid-klicheer og erstatte dem med klicheer af plastik.

Den ambitiøse og yderst aktive Per Carlsen benyttede enhver lejlighed til at rejse som sælger, og langsomt voksede antallet af udenlandske kunder. Allerede i 1946 kom han til England og Irland, og med Marshall-hjælpen kom Tyskland for alvor tilbage på salgslisterne.

Da forlaget i 1949 tog kontakt til det hollandske Marten Toonder-studie, der med fremragende serier som *Tom Puss*, *Cappy* og *Panda* var ved at bide sig fast i det europæiske tegneseriemarked, kom PIB også til at repræsentere Toonder-serierne i Skandinavien.

Under forhandlingerne fortalte en åbenmundet direktør fra Toonder-studierne glad løs om sine flotte resultater uden tilsyneladende at have gjort sig klart, at PIB OGSÅ var en konkurrent.

members of the Carlsen family worked. That meant that many functions in the three companies could be handled by joint departments, especially when it came to the art department, accounting, and sales.

THE BORDERS ARE OPENED (SOME OF THEM)

The war ended on May 4, 1945, as far as Denmark was concerned, and everyone had great expectations for the future, not the least at PIB.

In the meantime, rationing and restrictions on travel and foreign currency put strong limitations on international business activities. At first, the company made do with the approximately 150 newspapers that existed in Denmark then, and with its growing client list in Sweden. Technologically speaking, constant attempts were made to improve the quality of material offered, and in 1948, the company was relieved to finally be able to dispense with its bothersome celluloid plates and replace them with plastic.

The ambitious and highly energetic Per Carlsen used every opportunity for sales trips, which resulted in a slowly growing number of foreign clients. As early as 1946, he had made it to England and Ireland, and with the help of the Marshall Plan, Germany returned to the company's client list in a big way.

When the publishing company made contact with the Dutch Marten Toonder Studio — who with such excellent strips as *Tom Puss*, *Cappy*, and *Panda* was about to take a firm grip on the European comic strip market — PIB became also the representative for the Toonder strips in Scandinavia.

Det betød prisstigninger for PIBs kunder, en bedre økonomi for firmaet og en øget bevidsthed om, at tegneserier var vejen frem.

Den vigtigste nye kontakt fandt man imidlertid i USA. Henning Dahl-Mikkelsen emigrerede kort efter krigen til Californien, og PIB benyttede anledningen til at forsøge at finde en amerikansk samarbejdspartner til salg af *Ferd'nand* i Amerika.

PIB havde solgt Ilglue til en række amerikanske dagblade fra den store mediegruppe Scripps-Howards siden 1920'erne. Det var derfor logisk at henvende sig til Scripps-Howards' bureau for underholdningsstof, United Features Syndicate (UFS), der lod *Ferd'nand* indgå i deres sortiment. *Ferd'nand* solgte fint og PIB fik en underagentaftale med UFS' skandinaviske agent. Senere skulle forbindelsen til UFS få afgørende betydning for PIB.

Det var åbenlyst for enhver, at PIB havde et problem med tegneserieudvalget. *Adamson*, Storm P's *Peter og Ping*, *Ferd'nand* og de fortsatte serier bygget på klassiske romaner gav godt, men presset fra især de

During the negotiations, a talkative director from the Toonder Studio chatted happily away about his fine profits without, apparently, realizing that PIB was *also* a competitor.

The result was a price increase for PIB's clients, a better financial result for the company, and a heightened company awareness that comic strips were the way to future growth.

The most important new contact made during those years was made in the USA. Henning Dahl-Mikkelsen had emigrated shortly after the war to California, and PIB made use of the occasion to try to find an American affiliate to sell *Ferd'nand* in the States.

PIB had sold Ilglue to a string of American daily newspapers belonging to the large Scripps-Howard media group since the 1920s. It was therefore logical to go to Scripps-Howard's entertainment bureau, United Features Syndicate (UFS), who added *Ferd'nand* to their catalogue. *Ferd'nand* sold well, and PIB got a sub-agent deal with UFS' Scandinavian agent. This connection to UFS would later come to



PIB på skovtur, 1946. I invitationen understreges det, at alle selv må medbringe sukker og rationeringsmærker til smør. Desuden efterlyses "ædle givere af kaffemærker".

PIB's annual picnic, 1946. The invitation stresses that all must bring their own sugar and ration coupons for butter as well as a plea for "noble donors of coffee-coupons".

amerikanske serier var ikke desto mindre føleligt.

Siden 30'erne havde der været amerikanske serier i de skandinaviske aviser, og især *Blondie* og *Anders And* var blevet umådeligt populære. PIB havde været for sent ude til at sikre sig rettigheder til nogle af de store amerikanske serier, og nu lå de hos konkurrenterne.

Eftersom det samtidigt var PIBs politik i så vid udstrækning som muligt at producere alting selv, besluttede man at starte nogle serier, der kunne konkurrere med de amerikanske.

PIBs svar på *Blondie* kom i 1947 i form af familierisken *Hans og Grete*, tegnet af den myreflittige danske vittighedstegner Helge Hall. Serien om den lille middelklassefamilie blev en storsælger i hele Norden og var med til at skabe yderligere interesse for mediet internt i firmaet.

RASMUS, RASMUS OG DE ANDRE

Dagblade i 40'erne og 50'erne var i høj grad aviser for hele familien, og redaktørerne var meget opmærksomme på at der også skulle være stof for børn. PIB havde hidtil leveret fortsatte illustrerede romaner, opgaver og anvisninger til hjemmesløj, men der manglede egentlige tegneserier til de mindste.

Det var dog ikke et helt ufarligt område at bevæge sig ind på. Avislæsende forældre forsøger generelt at holde øje med, hvad deres børn beskæftiger sig med, men har sjældent tid til at sætte sig ind i det. Ethvert medie, der opfattes som "nyt", er derfor meget sårbart overfor ethvert angreb.

I Danmark kom det første varsel om kommende problemer i form af en artikel af redaktør Eigil Steinmetz i *Nationaltidende* i 1947. Eigil Steinmetz var som så mange før og siden bekymret over, hvad han så som pressens faldende kulturelle indflydelse og brugte amerikanske avistegneseriers popularitet i

have a decisive significance to the company.

It was obvious to everyone that PIB had a problem with its comic strip catalogue. *Adamson*, Storm P's *Peter and Ping*, *Ferd'nand*, and the continued serials based on classic novels earned good money, but pressure from especially the American comic strips was nevertheless felt.

There had been American comic strips in Scandinavian newspapers since the 1930s, and especially *Blondie* and *Donald Duck* had become enormously popular. PIB had jumped on the comic strip bandwagon too late to get rights to the major American strips, so now they were handled by the competition.

Since at the same time it was PIB's policy to — as far as possible — produce everything itself, the company decided to create some strips that could compete with the American strips.

PIB's answer to *Blondie* came in 1947 in the form of a family strip named *Hans og Grete* [Hansel & Gretel], which was drawn by the prolific Danish gag cartoonist Helge Hall. The strip about a little middle-class family became a great success all over the Nordic countries, and helped to create further interest in the medium within the company.

RASMUS, RASMUS, AND THE OTHERS

Daily newspapers in the 1940s and '50s were largely designed to be read by the whole family, and the editors were very focused on the need to have features for children. PIB had up to that point delivered continued illustrated novels, activities, and instructions for home woodworking projects, but lacked a proper comic strip for the youngest children.

However, this was not entirely a non-dangerous area to move into. Newspaper-reading parents generally try

USA som et skræmmende eksempel.

Det var derfor nødvendigt, at redaktørerne kunne føle sig på sikker grund, hvis de skulle have en serie til børn.



Fra en reklame for PIBs børnemateriale.

From an advertisement for material for children. The caption reads: "Children and young people are the subscribers of the future".

Den fik de via en skolelærer, der allerede havde skabt sig et navn som fabulerende fortæller og ekspert i aktiviteter til børn. Hans navn var Jørgen

to watch what their children occupy themselves with, but seldom have time to really look into it. Any medium that's considered "new" is therefore suspect, and very vulnerable to any attack.

The first warning signs of trouble came in Denmark in 1947 in the form of an article in *Nationaltidende* by editor Eigil Steinmetz. He was, like so many before and since, worried over what he saw as the press' dwindling cultural influence, and used the American comic strips' popularity in the USA as a frightening example.

It was therefore necessary that editors could feel that they were on safe ground before they would buy a strip aimed at children.

They got this guarantee from a school teacher who had already made a name for himself as an imaginative storyteller and expert in activities for children. His name was Jørgen Clevin, and he had debuted in 1945 with a picture book about Rasmus the ostrich.

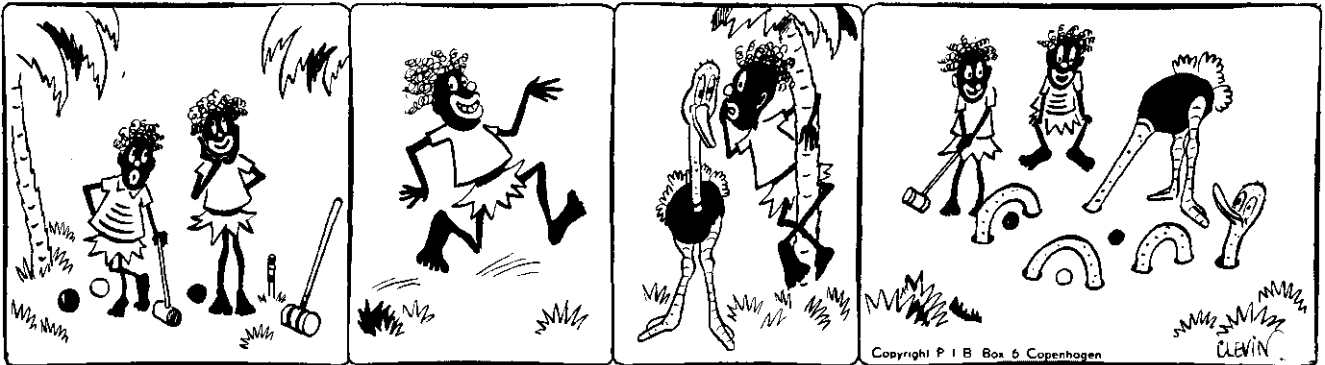
It developed eventually into a proper comic strip. "Finally, there's now an educational comic strip for children and adults," PIB wrote in a promotional brochure.

Seen with contemporary eyes, *Rasmus the Ostrich* is so politically incorrect that the word "educational" should certainly not have been used in connection with it. The heavily caricatured drawings of African children in ragged clothes (children who also smoked) will undoubtedly give rise to sharp protests today.

But that was another time and Jørgen Clevin's Africa was a fantasy world with no connection to the real Africa. The strip about an ostrich named Rasmus was praised from all parties and helped to turn Jørgen Clevin into an institution to Danish children.

Clevin's growing workload meant that he soon had to give up the comic strip business in favor of a career that encompassed schoolbooks, children's books,

RASMUS



Clevin, og han havde debuteret i 1945 med en billedbog om *strudsen Rasmus*.

Det udviklede sig til en egentlig tegneserie. "Nu kommer endelig den pædagogisk rigtige tegneserie for børn og voksne," skrev PIB stolt i en reklamefolder.

Set med nutidens øjne er *Strudsen Rasmus* så politisk ukorrekt, at ordet "pædagogik" næppe ville blive brugt i den sammenhæng. De stærkt karikerede tegninger af afrikanske børn (der tilmed røg) i laset tøj ville utvivlsomt afføde skarpe reaktioner i dag.

Men tiden var en anden, og Jørgen Clevins Afrika var en fantasiverden uden forbindelse med det virkelige Afrika. Serien om *Strudsen Rasmus* blev rost fra alle sider og var med til at gøre Jørgen Clevin til en institution for danske børn.

Clevins stigende arbejdsbyrde gjorde, at han snart måtte opgive tegneseriebranchen til fordel for en karriere, der involverede skolebøger, børnebøger, radio og TV.

På PIB var irritationen til at tage og føle på. Nu havde man lige fået en dansk successerie med 26 abonnenter, og så gik tegneren sin vej. Man måtte finde en erstatning og vel at mærke en erstatning af

radio, and TV.

The irritation was palpable at PIB. Just at the point when they had finally succeeded with a Danish strip and had signed up 26 subscribers, the artist walked away from it. They had to find a replacement, and most definitely a replacement of the highest possible quality.

And that came in the form of a second Rasmus: *Rasmus Klump (Petzi)*.

Vilhelm Hansen, at the age of 51, was known as a skilled advertising artist and illustrator. He specialized in drawings of animals and elves, and for several years had provided illustrations for PIB's Christmas material.

In 1951, Per Carlsen asked him to try his hand at a children's comic strip for a fixed rate of 30 crowns per strip. Hansen drew several different suggestions, and a turtle and a monkey were considered as main characters before it was decided to choose a little bear.

Artistically, Vilhelm Hansen belonged already then to an earlier generation of cartoonists, since his careful, clear style harkened back to turn-of-the-century illustrated stories.

højest tænkelig kvalitet.

Og den kom i form af en anden Rasmus: *Rasmus Klump*.

Vilhelm Hansen var i en alder af 51 år kendt som en dygtig reklametegner og illustratør. Han var specialist i tegninger af dyr og nisser og havde i flere år leveret illustrationer til PIBs julemateriale.

I 1951 bad Per Carlsen ham om at forsøge sig med en børnetegneserie mod et fast honorar på 30 kroner pr. stribe. Vilhelm Hansen lavede forskellige forslag, og både en skildpadde og en abe var på tale som hovedpersoner, før valget faldt på en lille bjørn.

Tegnemæssigt hørte Vilhelm Hansen allerede

His stories were continued, very long, and paced in an almost-sauntering tempo, always in baby steps. *Petzi* was, in other words, indisputably old-fashioned from birth.

The readers, though, were totally unconcerned with that. The children identified with the experiences of *Petzi* and his friends, and were fascinated by the amount of detail in the drawings. Adults were amused by the clever touches, and enjoyed a story that — without preaching — underscored the value of work, curiosity, and helpfulness.

Petzi became, and still is today, one of PIB's most important strips. After the first couple of stories,



dengang til en tidligere generation, da hans omhyggelige, klare streg førte tilbage til århundredeskiftets tegnede fortællinger.

Historierne var fortsatte, meget lange og foregik i et nærmest slentrende tempo, hele tiden i børnehøjde. *Rasmus Klump* var kort sagt fra fødslen indiskutabelt gammeldags.

Det var læserne imidlertid bedøvende ligeglade med. Børnene levede med i *Rasmus Klumps* og hans venners oplevelser og var fascineret af mængden af detaljer i billederne. De voksne morede sig over de finurlige indslag og glædede sig over en serie, der uden at løfte pegefingern understregede værdien af arbejde, nysgerrighed og hjælpsomhed.

Rasmus Klump blev og er den dag i dag en af PIBs helt store serier. Efter de første par historier fik Vilhelm Hansen hjælp af sin hustru, Carla Hansen, til at skrive historierne. Carla Hansen blev også en af PIBs faste forfattere på et ugentligt illustreret eventyr og julenoveller.

Allerede fra starten stod det klart, at man med *Rasmus Klump* havde fået fat i noget unikt. Da stribe 19 blev afleveret på redaktionen, forhøjede Per Carlsen spontant honoraret til 35 kr. om dagen før serien overhovedet var blevet solgt, noget der hverken før eller siden er sket på PIB. Der blev dog snart indgået en royaltyaftale, så Vilhelm og Carla Hansen fik en rimeligere andel af de betydelige indtægter som serien indbragte.

Da salgsarbejdet startede, gik det pænt i Skandinavien og til almindelig forbløffelse for alle forrygende i Tyskland. Tyske aviser er traditionelt ikke meget for tegneserier, men *Rasmus Klump* faldt man for med et brag.

I Berlin blev en kopi af Rasmus Klumps skib *Mary* kørt gennem byens gader til en fest på Berlins stadion, hvor 40.000 mennesker råbte på Klump og hans venner.

Vilhelm Hansen got help in the writing from his wife, Carla Hansen. She also became one of PIB's steady writers of weekly illustrated fairy tales and Christmas stories.

It was obvious already at the beginning that in *Petzi*, the company had got its hands on something special. When strip number 19 was delivered to the office, Per Carlsen spontaneously raised the pay rate to 35 crowns a day, even before the comic strip had been sold — something that neither before nor since has ever happened at PIB. A royalty agreement was soon made, though, so Vilhelm and Carla Hansen got a fairer share of the considerable income generated by the strip.

When the selling work started, the strip sold well in Scandinavia, and to everyone's amazement, incredibly well in Germany. German newspapers do not traditionally care much for comic strips, but they fell noisily for *Petzi*.

In Berlin, a copy of Petzi's ship "Mary" was driven through the city's street to a party at Berlin's stadium, where 40,000 people cheered for *Petzi* and his friends.

The stories were quickly collected into books, which have since become indispensable fixtures in children's bedrooms all over northern Europe. All together, the strip has either been collected into books or published in newspapers in 25 countries in the years since it debuted.

Vilhelm and Carla Hansen continued to write and draw the strip until the mid-1960s. Afterwards, then-editor Jørgen Sonnergaard tried out several different artists, among them the later-famous Donald Duck artist Vicar. The final choice, though, fell to the Danish cartoonist Tove Nørgaard, while first Jørgen Sonnergaard and later Paul Schiøtt and Per Sanderhage wrote the stories. The newspaper strip was discontinued in 1983, but new stories are still being written and drawn for children's books.

Historierne begyndte hurtigt at udkomme i bogform og har siden været uundværlige i Nordeuropas børneværelser. I alt er serien udkommet i bogform eller bragt som avisserie i 25 lande i tidens løb.

Vilhelm og Carla Hansen fortsatte med at tegne serien til midten af 1960'erne. Herefter forsøgte den daværende redaktør Jørgen Sonnergaard sig med forskellige tegnere, blandt andre den senere kendte *Anders And*-tegner Vicar. Valget faldt dog på den danske tegner Tove Nørgaard, mens først Jørgen Sonnergaard og senere Paul Schiøtt og Per Sanderhage skrev historierne. Avisstriben lukkede i 1983, men der skrives og tegnes stadig nye historier som børnebøger.

Den store succes gav PIB hvad man kun kan betegne som et luksusproblem: når der var flere aviser i et område og en af dem havde eneret på *Rasmus Klump*, hvad så med de andre? Svaret var naturligvis flere børneserier!

I 1952 startede *Eventyrklubben* af Kjeld "Simon" Simonsen, og selv om den aldrig nåede *Rasmus Klumps* popularitet, var det en både veltegnet og velfortalt serie i klassisk stil. En helt anden type børneserie var *Bim & Bam*, der var tegnet i en bevidst løs, næsten skødesløs stil. Serien var tegnet af Viggo Ludvigsen, der siden Oscar Jacobssons død i 1946 havde tegnet *Adamson*. *Bim & Bam* blev i 1969 overtaget af Ib "Iber" Bjerregård, der tegnede den frem til serien lukkede i 70'erne.

MIDT I EN JAZZTID

Der var langt...endog meget langt...fra børneseriernes venlige smådyr til, hvad en lille gruppe tegnere arbejdede på i samme periode.

Under besættelsen var der dukket et "vovet"



"Eventyrklubben"
"The Adventure Club"

The strip's great success gave PIB what can only be considered a luxury problem: when there were several newspapers in the same territory, and only one of them could have the exclusive rights to *Petzi*, what can you sell to the others? The answer was, of course, to create more children's strips!

In 1952, *Eventyrklubben* [The Adventure Club] was started by Kjeld "Simon" Simonsen, and even though it never matched *Petzi's* popularity, it was both a well-drawn and a well-written strip in classical style. A completely different type of children's strip was *Bim & Bam*, which was drawn in a consciously loose, almost careless style. The cartoonist was Viggo Ludvigsen, who had taken over *Adamson* after Oscar Jacobssons death in 1946. *Bim & Bam* was itself taken over in 1969 by Ib "Iber" Bjerregård, who drew it until the strip was closed in the '70s.

IN THE MIDST OF A JAZZ AGE

It was a long way — even very long — from the small, friendly animals in children's comic strips to what a little group of cartoonists worked in the same period.

During the occupation, a "daring" humor magazine

humorblad for voksne op. Det hed *Hudibras* og blandt de mange bidragsydere kom flere til at præge udviklingen af danske tegneserier.

Tegneren og jazzmusikeren Siegfried "Cospier" Cornelius, der sammen med Asger Jerrild redigerede bladet det første år, sagde engang spydigt om tidsånden: "Der var ikke så meget at lave i 40'erne og 50'erne. Man kunne gå i det Kongelige Teater eller læse *Hudibras*."

Helt så firkantede var hverken 40'erne eller 50'erne nu næppe, men sikkert er det, at mange unge følte tidsånden kvælende provinsiel, og den ældre generation var naturligvis ved at få åndenød af bekymring over en ungdom, der var til jazz, rejser og eksperimenter.

Cospers speciale var absurde og barokke vittigheder, og han fandt en ligesindet i tegneren Jørgen Mogensen, der også blev medarbejder og redaktør på *Hudibras*. I slutningen af 40'erne rejste de til Frankrig og begyndte her at samarbejde på en serie under

for adults had turned up. It was named *Hudibras*, and among its many contributors were several who went on to put their mark on the development of Danish comic strips.

Cartoonist and jazz musician Siegfried "Cospier" Cornelius, who co-edited the magazine in its first year together with Asger Jerrild, once sarcastically said about that period, "There wasn't all that much to do in the 1940s and '50s. You could either go to the Royal Theatre or read *Hudibras*."

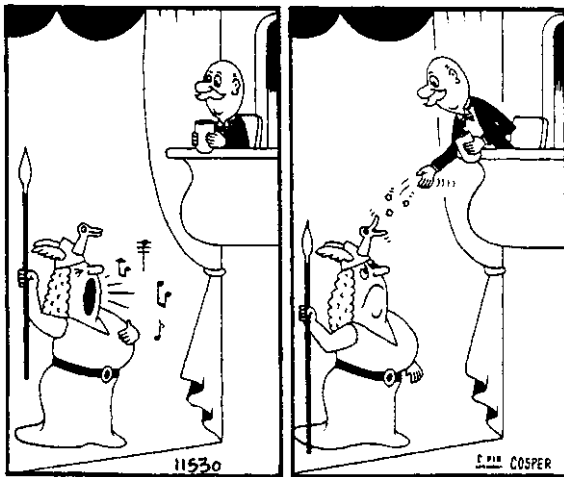
Neither the '40s or the '50s were quite so rigid, but it's safe to say that the young felt that the spirit of the times was chokingly provincial, while the older generation was, of course, choked by worrying over the youths who were into jazz, travel, and lifestyle experimentation.

Cospier's speciality was absurd or baroque jokes, and he found someone of like mind in the cartoonist Jørgen Mogensen, who also became an employee and editor at *Hudibras*. At the end of the '40s, they traveled to France together, where they began to collaborate on a strip, signing it with the pseudonym MOCO.

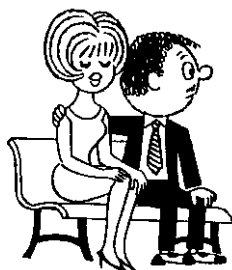
Their strip debuted in *Le Figaro* under the name *Presto*, but even in France there were responsible intellectuals, who complained that a newspaper could even think about publishing something as brain-dead as a comic strip.

Presto had a short life, but was revived when it landed at PIB, now titled *Alfredo*.

On first glance, *Alfredo* could seem to be yet another pantomime strip on the same level as *Adamson* and *Ferd'nand*, but the differences were nevertheless significant. Alfredo was a shameless skirt chaser, and the two cartoonists' sense for the absurd always showed up. *Alfredo* did well in international competition, and has been published in over 100 newspapers, among them 40 in America.



Cospier



Alfredo

pseudonymet MOCO. Deres serie startede i Le Figaro med navnet *Presto*, men også i Frankrig rejste ansvarlige intellektuelles stemmer sig mod, at en avis skulle bringe noget så fordummende som en tegneserie.

Presto fik en kort levetid,

men fik fornyet liv, da serien havnede hos PIB, nu under navnet *Alfredo*.

Umiddelbart kunne *Alfredo* virke som endnu en pantomimestribe i lighed med *Adamson* og *Ferd'nand*, men forskellene var alligevel betydelige. *Alfredo* var en skørtejæger uden skam i livet, og de to tegneres sans for det absurde dukkede uafbrudt op. *Alfredo* klarede sig fint i den internationale konkurrence og har gået i over 100 aviser, heraf omkring 40 amerikanske.

Cosper stod også bag en daglig enkelt-vittigheds serie, en såkaldt panel, med den selvbevidste titel *Cosperier*. En skarp præcis streg og en barok humor skaffede ham mange fans, der også kunne glæde sig over hans serie *Mr. Mox*.

Jørgen Mogensen kom til PIB, da hans ugentlige serie *Poeten og Lillemor*, der var begyndt i Politikens legendariske søndagstillæg, Magasinet, blev en dagstribe i 1952. *Poeten og Lillemor* er kun en af mange serier fra Jørgen Mogensens hånd, men indiskutabelt den kendteste. I årenes løb er serien, med hjælp fra tekstforfattere som Mogens Dalgård og Per Vadmand, blevet indbegrebet af "danskhed". *Poeten og Lillemor* blev så populær, at der blev lavet tre spillefilm baseret på serien.

At serien skulle nå at blive opfattet som indbegrebet af dansk hygge var absolut utilsigtet fra Mogensens side, og *Poeten og Lillemor* er nok den mest censurerede serie i dansk tegneseriehistorie. Selv om

Cosper was also behind a daily single-joke strip, a so-called "gag panel," with the self-referential title *Cosperier*. A clean, precise style and a baroque sense of humor gained him many fans, who also had the chance to enjoy yet another of his strips, *Mr. Mox*.

Jørgen Mogensen signed on with PIB when his weekly strip, *Poeten og Lillemor* [The Poet and Mommy] — which had begun in *Politikens* legendary Sunday supplement, "Magasinet" — became a daily strip in 1952. *Poeten og Lillemor* is just one of the many strips from Jørgen Mogensen's hand, but it is inarguably the most famous. The strip — with help from such dialogue writers as Mogens Dalgård and Per Vadmand — has become over the years the very model of the concept of "Danishness." It became so popular that three feature films were made based on *Poeten og Lillemor*.

That his strip should come to be considered the definition of Danish "coziness" was absolutely unintentional on the part of Jørgen Mogensen, and *Poeten og Lillemor* is probably the most censored comic strip in Danish comic strip history. Even though the social satire in *Poeten og Lillemor* is generally friendly, you can always be sure that someone will angrily take offense from it. And Mogensen's naked joy over



Poeten og Lillemor
The Poet and Mommy

samfundssatiren i *Poeten og Lillemor* er generelt er venlig, kan man altid være sikker på, at nogen hidser sig op over den. Også Mogensens utilslørede glæde ved at tegne utilslørede piger har medført adskillige skarpe reaktioner blandt redaktører og læsere.

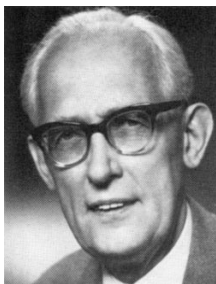
Blandt Mogensens andre serier skal nævnes den lille en-spaltede daglige vittighed om den kønne omend ikke alt for kvikke pige *Lullubelle*, som PIBs chefredaktør Jørgen Sonnergaard skrev tekster til.

DEN "NY" TID

1950'erne var en forandringens tid for PIB. Efter Hjalmar Carlsens død i 1951 havde tre af hans børn overtaget ledelsen af virksomhederne. Hugo Carlsen blev direktør for Carlsen Cliché, Per Carlsen direktør for Forlaget Carlsen og delte direktørposten for PIB med søsteren Kirsten Bang.

Redaktør på PIB var Carl-Otto Johansen. Johansen var selv en fremragende krydsordskonstruktør og insisterede på kun at bruge de bedste konstruktører til PIBs krydsord, en politik der er fulgt siden. Johansen deltog også i produktionen af PIBs politiske satirer, hvor han sammen med satiretegneren Mogens Juhl startede en forsendelse af satiretegninger til danske og svenske aviser. Det lykkedes i øvrigt Mogens Juhl, der tegnede de politiske satirer for PIB frem til starten af

80'erne, at skaffe den danske regering en harmdirrende protest fra Kina på halsen. I en af hans tegninger blev det (kraftigt) antydnet, at Mao ikke havde helt kontrol med kulturrevolutionen. Den danske regering greb dog IKKE ind.



Hugo Carlsen



Kirsten Bang

drawing naked women has led to countless critical reactions from both editors and readers.

Among Mogensens's other strips, mention should be made of the little one-column daily gag panel about the pretty, but not-too-bright, girl Lullubelle, which PIB's Editor-in-Chief Jørgen Sonnergaard wrote dialogue for.

THE "NEW" AGE

The 1950's were a decade of change for PIB. After Hjalmar Carlsen's death in 1951, three of his children had taken over the management of his companies. Hugo Carlsen became Managing Director for Carlsen Cliché, and Per Carlsen became both Managing Director for Forlaget Carlsen and PIB, the latter chair shared with his sister, Kirsten Bang.

The Editor at PIB was Carl-Otto Johansen, who was himself a brilliant crossword-puzzle designer, and who insisted on using only the best puzzle designers for PIB's crosswords, a policy which has been followed ever since. Johansen also took part in the production of PIB's editorial cartoons, a duty that led him and the editorial cartoonist Mogens Juhl to start a regular shipment of editorial cartoons to Danish and Swedish

newspapers. Mogens Juhl, who drew the editorial cartoons for PIB up until the beginning of the 1980s, was along the way responsible for bringing an indignant Chinese protest down on the heads of the Danish government. In one of his cartoons, he implied (strongly) that



Per Carlsen

Huset i Købmagergade 9 summede af aktivitet døgnet rundt, og det var ikke ukompliceret at have så mange faggrupper og forskelligartede afdelinger samlet under et tag. Alle, der har haft forbindelse med bladverdenen, ved, at teknisk og redaktionelt personale ikke nødvendigvis går godt i spænd sammen, især ikke når pladsforholdene bliver trange.

Det gjaldt naturligvis også for PIB. Især var der problemer for forlagets lager. Problemet blev til en vis grad løst, da forlaget flyttede til Uplandsgade 38 på Amager, og de fleste interne stridigheder blev løst i mindelighed.

PIB fungerede stadig som nyhedsbureau for fotos med natredaktion, og man kunne være endog meget effektiv. En sporvognsulykke i København i 1958 skete klokken 9.41. Klokken 10.57 havde man fotografier fra ulykkesstedet i hænderne, og klokken 11.13 blev klicheerne sendt afsted så de kunne nå første tog til provinsen med afgang 11.27.

Fotoarkivet var vokset betydeligt, og selv om der selvfølgelig var et arkivsystem, benyttede man sig i vid udstrækning af frøken Elisabeth Petersens formidable hukommelse. Hun var begyndt i firmaet i 1919 og havde ry for aldrig at glemme et fotografi, der havde været gennem hendes hænder. Petersen var

Mao didn't quite have control of the Cultural Revolution. The Danish government chose not to interfere, though.

The offices at Købmagergade 9 buzzed with activity around the clock, and it wasn't altogether uncomplicated to have so many different skilled trades and widely-varied departments gathered under one roof. Everyone who has ever had connections to the publishing industry knows that technical and editorial personnel don't necessarily see eye-to-eye, especially when a workplace is crowded.

That was, naturally enough, also true at PIB, where conflicts were especially bad over the publishing company's inventory. These problems were mostly solved when the publishing company moved to Uplandsgade 38 on Amager, and most of the internal conflicts were solved amicably.

PIB was still a functioning news photo bureau at that time, with a night desk, and could be very effective. A streetcar accident in Copenhagen in 1958 occurred at 9:41. By 10:57, PIB had photographs of the accident scene in hand, and at 11:13 the printing plates were shipped out so that they could make it aboard the first train to the provinces, which left at 11:27.

The photo morgue had grown considerably, and even though there was an archive system, of course, most PIB employees made wide-spread use of Miss Elisabeth Petersen's formidable memory. She had begun working at the company in 1919, and had a reputation for never having forgotten a photograph that had passed through her hands. Petersen was also a talented mechanic and still repaired her own motorcycle herself, because she wouldn't trust her dear "Rex" to just



Mogens Juhl tegnede PIBs daglige og ugentlige satiretegninger frem til 1980'erne. Senere blev satireen overtaget af Bent Eskestad, Peter Heydenreich og Bo Secher.

Mogens Juhl drew PIB's daily and weekly editorial cartoons until the 1980's. After him Bent Eskestad, Peter Heydenreich and Bo Secher have worked on this feature.

desuden en dygtig mekaniker, og hun reparerede stadig selv sin gamle motorcykel i midten af 1950'erne, da hun ikke ville betro sin kære "Rex" til en eller anden "moderne cigaretrygende fyr".

I "Skrivestuen" arbejdedes der på højtryk. Flere af "skrivemaskinedamerne" var udlændinge, da de så også kunne fungere som oversættere. Dette gjaldt blandt andet for de to svenskere, Margaretha Christensen og Ingrid Hornung, som fandt sig til rette på PIB og blev til de gik på pension i 1990 efter henholdsvis 39 og 35 år i firmaet. De indførte et populært svensk islæt ved at arrangere årlige Lucia-optog gennem firmaet med glögg-udskænkning til de morgenduelige, og svenske snapseviser er stadig et fast indslag ved PIBs skovture og julefrokoster.

1950'erne var også årtiet, hvor det første alvorlige angreb på tegneserier fandt sted. I USA gav psykiateren Fredric Wertham startskuddet til en voldsom og lidet velafbalanceret kritik af tegneseriemediet. Selv om angrebet primært var rettet mod tegneserieblade, fik det også konsekvenser for avisserierne.

I Europa greb anti-amerikanske kredse begærligt chancen for at sammenkæde USA med begreber som vold og sex og fik ellers fornuftige mennesker til at hoppe på vognen.

Set i historisk lys vil man straks kunne genkende seriemodstandernes argumenter, der allerede var hørt i kampen mod så kulturødelæggende fænomener som film, populærlitteratur og jazz. Senere hørte man dem igen med søvndyssende regelmæssighed, efterhånden som rock'n'roll, TV, rollespil, rap og videospil dukkede op i den nordeuropæiske bevidsthed. Tegneserier kom igen under beskyldning i 1970'erne, men trods en masse bulder og offentlig omtale fandt angriberne ikke den store støtte i denne omgang. Set i bakspejlet var årsagen selvindlysende. Det er ret svært at overbevise større grupper af mennesker om at tegneserier er fordummende, når hovedparten af har læst

any "hip, cigarette-smoking guy."

They worked at high-velocity in [the typing pool]. Several of the "typing ladies" was foreigners, because they could also do double-duty as translators. This was also true of the two Swedes, Margaretha Christensen and Ingrid Hornung, who found their second home at PIB and stayed there until they retired after respectively 39 and 35 years at the company. They introduced a popular Swedish touch by arranging yearly Santa Lucia processions through the company, and glögg-tastings for the morning-fresh employees. Swedish snaps-drinking songs are still a fixed ritual at PIB's company picnics and Christmas parties.

The 1950s were also the decade in which the first serious attacks on comic strips took place. In the United States, psychiatrist Fredric Wertham set off a wave of violent and hardly balanced criticism of the comics medium. Even though the attacks were primarily aimed at comic books, they also had repercussions on newspaper strips.

In Europe, anti-American circles greedily grabbed the chance to link the United States with such morality-laden concepts as violence and sex, and convinced otherwise-reasonable people to jump on their bandwagon.

From an historical point of view, it is possible to instantly recognize the comics attackers' argument, which had already been heard in similar fights against such cultural-destroying phenomena as film, popular fiction, and jazz. Later, the same arguments were used again with mind-numbing regularity when rock 'n' roll, TV, role-playing games, rap music, and video games surfaced in the northern-European consciousness. Comics once again came under attack in the 1970s, but despite a lot of noise and public attention, the attackers didn't win much support that time. Seen in hindsight, it's obvious what the reason

serier hele deres barndom.

I 1950'erne var man mindre hærdede overfor angreb, og i PIBs personaleblad fra 1954 noteres det dydigt, at man på grund af den voksende modvilje mod brutale serier i pressen har stoppet med at distribuere *Tarzan* i Danmark.

Det gjorde dog ikke noget større indtryk på Ekstra-Bladet, der bragte serien og derefter fik den tilsendt direkte fra USA.

Carl-Otto Johansen forlod redaktionsposten i 1959 for at koncentrere sig om at lave krydsord, både direkte til aviser og til PIBs krydsordsabonnenter. Hans afløser blev Jørgen Sonnergaard, som straks gik i gang med en kostbar, men nødvendig ændring af PIBs tegneseriepolitik.

Indtil da stod teksten til PIBs tegneserier altid trykt under striben. Talebobler var bandlyst. Officielt fordi de fik serierne til at "billige" ud, men nok så meget fordi det var i virkeligheden VAR billigere at sætte teksten under billederne.

Ved brug af talebobler måtte dialogen skrives ind i boblerne, og et særligt sæt laves til hvert sprog-område. Hvad der også krævede flere mandetimer på de enkelte serier.

Umiddelbart... og det vil enhver håndtekster gladeligt skrive under på... synes udgiften til at få teksten en seriestripe begrænset. Til gengæld vil

for their mass-rejection was — it's really hard to convince a large group of people that reading comics will rot their minds, when most members of the group had read comics throughout their childhoods.

In the 1950s, comic strip professionals were less thick-skinned when it came to attacks, and in a company newsletter from 1954, it was virtuously noted that, because of the press' growing antagonism toward violent comic strips, the company had stopped distributing *Tarzan* in Denmark.

However, that didn't make much of an impression on *Ekstra Bladet*, which was publishing the strip, and which subsequently got it sent directly from the States.

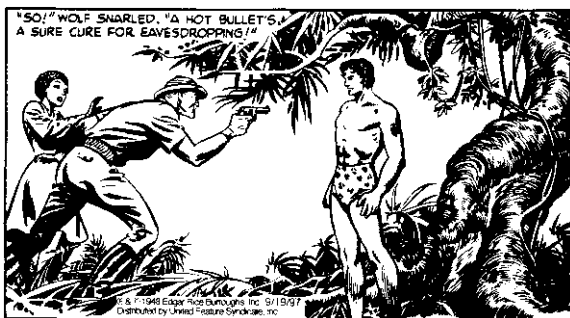
Carl-Otto Johansen resigned his editor's job in 1959 in order to concentrate on designing crossword puzzles, both directly for individual newspapers and for distribution to PIB's crossword subscribers. His replacement was Jørgen Sonnergaard, who immediately got busy with an expensive, though necessary, change of PIB's comic strip policy.

Until then, the dialogue in PIB's strips was always printed under the strip. Word balloons were banned, officially because they made the strips look "cheap," but probably mostly because in reality it was *less* expensive to typeset the dialogue under the strips.

With the introduction of word balloons to PIB's strips, the dialogue had to be written in the balloons and a special copy made for every language area. This process required several manhours of labor for each individual strip.

Apparently — and this statement will be heartily endorsed by every comic strip letterer — the expense of lettering a comic strip is estimated to be minor. On the other hand, every comic strip bureau will just as enthusiastically point out that comic strips don't generate that large an income, and that even small cost increases can turn a profit into a loss.

Tarzan





*En PIB-julefrokost i 1950'erne.
A Christmas party in the 1950's.*

ethvert tegneseriebureau med lige så stor ildhu hævde, at tegneserier generelt ikke giver de store indtægter, og at selv små marginaler kan gøre forskellen mellem et overskud og et underskud.

Så nu, godt 50 år efter at man i USA havde gennemført den banebrydende nyskabelse med at sætte talebobler ind i de korte billedfortællinger, man kaldte tegneserier, begyndte PIB modstræbende at bede tegnerne om at sætte bobler i deres striber.

Serietekstning, eller håndtekstning som det normalt kaldes, er på mange måder et regulært fag, der kræver masser af øvelse og særlige evner for nøjagtighed og akkuratessse. Selv om PIB i tidens løb har haft fastansatte håndtekstere, har det mest drejet sig om freelance medarbejdere.

Håndtekstning kræver egentlig ikke noget specielt forhold til serier, og folk fra de mest forskellige faggrupper har i årenes løb arbejdet med tekstning for PIB. At der er porcelænsmalere imellem er måske ikke overraskende, men også billedkunstnere, tidligere professionelle soldater og en punk-musiker har haft arbejde som håndtekstere.

So now — more than 50 years after the United States had broken new creative ground by including word balloons in the short sequential cartoon series they called comic strips — an unwilling PIB began to ask cartoonists to draw word balloons in their strips.

Hand lettering of comic strip word balloons is in many ways a real craft, one that requires a lot of practice and a special aptitude for precision and accuracy. Although PIB has sometimes employed on-staff letterers over the years, most of the time the job has been handled by freelancers.

Hand lettering doesn't really require any special relationship to comic strips, and people from widely different trades have worked as letterers for PIB in the course of time. That there are porcelain painters included on the list is maybe not surprising, but fine-art painters, former professional soldiers, and even a punk musician have also worked as handletterers.

ACTION!

Modviljen mod "brutale serier" gik i al stilfærdighed i sig selv i begyndelsen af 1960'erne, og de danske bekæmpere af vejrmøller var nu optaget af et lige så formålsløst korstog mod engelsksproget popmusik.

Samtidigt var "hårdkogte" kriminalromaner blevet meget populære. Især havde Peter Cheyne's romaner om detektiven Lemmy Cauton mange fans, ikke mindst som følge af en række franskproducerede filmudgaver med Eddie Constantine i hovedrollen.

Gennem det spanske bureau Dalger Press fik Sonnergaard kontakt med en ung spansk tegner, Jaime Valvé. Nogle prøvestriber blev tegnet og Cheynes bogagent kontaktet med henblik på en aftale, hvor PIB kunne lave en serieudgave på licens.

Det var agenten imidlertid ikke indstillet på. Sonnergaard og PIBs salgschef Ivan Hytten stak hovederne sammen, og en dag tog Hytten til Berlin, hvor Eddie Constantine var ved at indspille en film.

Et møde blev arrangeret, og den elskværdige skuespiller gav fornøjet tilladelse til at hans kendte fysiognomi blev brugt til en hovedperson i en europæisk tegneserie med titlen *Eddie*. Ifølge overleveringen foregik mødet på en bar, varede meget længe og Constantine krævede helt i Lemmys ånd en passende betaling for tilladelsen... en god flaske whisky.

ACTION!

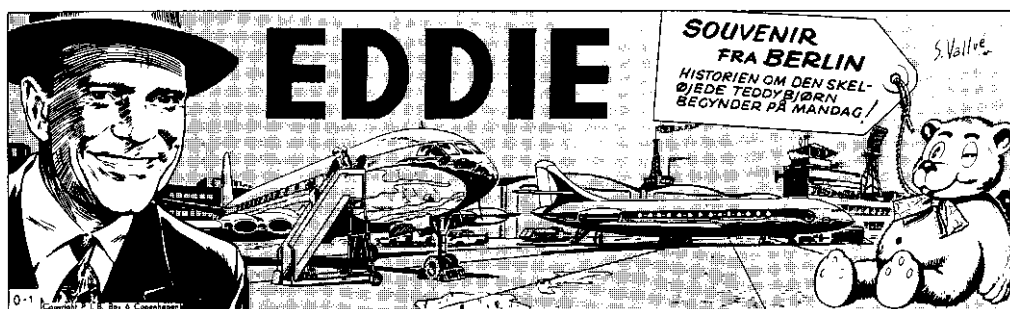
Opposition to "violent comic strips" quietly died out in the beginning of the 1960s, and the Danish tilters-at-windmills were now occupied with a just-as-pointless crusade against English-language pop music.

At the same time, "hard-boiled" detective novels had become very popular. Especially Peter Cheyne's novels featuring the detective Lemmy Cauton had many fans, not the least as a result of a series of French-produced films starring Eddie Constantine in the leading role.

Through Dalger Press, a Spanish artists' agency, PIB editor Sonnergaard made contact with a young Spanish artist named Jaime Valvé. He drew several presentation strips, and Cheyne's book agent was contacted with the idea of making a deal by which PIB could license the rights to a comic strip version of Cheyne's detective series.

However, that was something Cheyne's agent wasn't agreeable to do. Sonnergaard and PIB's Sales Chief, Ivan Hytten put their heads together, and the result was that one day Hytten traveled to Berlin, where Eddie Constantine was about to star in a movie.

A meeting was arranged and the friendly actor delightedly gave his permission to use his well-known



Introduktions-stribe fra den første Eddie-historie.

Introduction-strip from the first Eddie-story.

Eddie blev en øjeblikkelig succes og nåede op på 60 aviskunder. Sonnergaard skrev historierne og indledte hermed en tradition, hvor PIBs til enhver tid siddende redaktør også fungerer som forfatter.

Lige så hurtigt som *Eddie* var slået an, lige så hurtigt sluttede eventyret, da den engelske tegneserieversion af James Bond-bøgerne kom på markedet.

Jaime Valvé var til almindelig forbløffelse for alle dukket op i Danmark, da han havde fået den opfattelse, at det drejede sig om et fast arbejde, snarere end en free lance opgave. Han bosatte sig i Danmark og fik også fast arbejde på PIB, hvor han udover *Eddie* i de efterfølgende år også tegnede flere serieudgaver af klassiske romaner, og illustrerede krydsord. Senere blev Valvé en af de mest benyttede serietegnere på det svenske *Fantom*-serieblad.

Valvé huskes på PIB for en stiltfærdig reprimande i forbindelse med hans arbejde på *Eddie*, hvor han tit skulle tegne en revolver og derfor havde en liggende. Han blev en dag høfligt, men bestemt anmodet om "ikke at fægte med skydevåben i arbejdstiden, da det foruroligede damerne."

I slutningen af 60'erne forsøgte Sonnergaard sig med en ny spændingsserie, *Carolina Yes*, der kørte i nogle år. Figurene fra *Carolina Yes* skulle senere dukke op igen, da Per Sanderhage i 1992 startede serien *Bravo Tango*.

Mindre voldsom, men meget populær var panelserien *Naboens Helle*, der begyndte i 1958. Den var tegnet af kunstmaleren Orla Gettermann, der i lighed med Helge Hall hørte til gruppen af vittighedstegnere som havde været i gang siden 1930'erne. Gettermanns meget præcise og detaljefyldte tegninger passede glimrende til tiden, og den meget aktive ti-årige hovedperson, der var inspireret af Gettermanns nabodatter, fik stor udbredelse, ikke mindst i udlandet. Den flittige Gettermann tegnede også i mange år *Televits* og bidrog til PIBs abonnements-

likeness as the model for the main character in a European comic strip titled *Eddie*. According to surviving witnesses, the meeting took place in a bar, lasted quite a long time, and Constantine demanded, naturally enough, suitable payment for his permission — a bottle of good whiskey.

Eddie became an immediate success and was sold to almost 60 newspapers. Sonnergaard wrote the strip's stories, and in so doing inaugurated a tradition by which PIB's current editor also worked as a writer.

Just as quickly as *Eddie* caught on, the adventure came to an abrupt end when the English comic strip version of the James Bond books came on the market.

Jaime Valvé, to everyone's amazement, suddenly turned up in Copenhagen because he had gotten the idea that drawing the strip was a steady job rather than a freelance assignment. He settled down in Denmark and actually got a staff job at PIB, where in addition to *Eddie*, he also drew several comic strip adaptations of classic novels, and illustrated crossword puzzles. Later, Valvé became one of the most often-used artists on the Swedish *Phantom* comic book.

Valvé is remembered at PIB for a gentle reprimand he got in connection with his work on *Eddie*. Since he often had to draw a revolver in the strip, he kept one around for reference. One day, he received a polite, but firm request that he "not play with firearms during working hours, since it upsets the ladies."

Towards the end of the '60s, Sonnergaard experimented with a new suspense strip, *Carolina Yes*, which ran for several years. The characters from *Carolina Yes* later returned when Per Sanderhage started the strip, *Bravo Tango*.

Less violent, but very popular, was the gag panel, *Naboens Helle* [Rita], which began in 1958. It was drawn by a fine-art painter named Orla Gettermann, who just like Helge Hall belonged to the generation of

service for vittighedstegninger.

Under et besøg i New York i 1963 blev kontakten til UFS genoptaget og PIB fik en aftale om at fungere som underagent for UFS' skandinaviske agent U.P.I. i Stockholm.

Dette betød at *Radiserne*, der i de år var ved at udvikle sig til en institution, kom til PIB. *Radiserne* er en af verdens bedste serier overhovedet, og chancen for at kunne repræsentere den blev grebet med kyshånd.

En serie af en helt anden type var langsomt ved at få fodfæste i Danmark. Det drejede sig om *Tintin* af George "Hergé" Rémi. Hjalmar Carlsen var i slutningen af 40'erne blevet opmærksom på serien og havde anbefalet den til Per Carlsen.

Den belgiske og franske tegneserietradition var ukendt i Danmark, og da forlaget i 1960 begyndte at udsende *Tintin*-album var det absolut ingen succes. Serien var entusiastisk oversat af Sonnergaard, og der blev ikke sparet på salgsindsatsen, men der skulle gå

gag cartoonists who had been at it since the 1930s. Gettermann's very precise and detailed drawings fit perfectly with the times, and his strips about a very active ten-year-old main character, who was inspired by his neighbors' daughter, were widely distributed, especially in foreign countries. The productive Gettermann also drew *Televits* [TV Gags] for many years, and contributed to PIB's gag cartoons subscription service.

PIB's relationship with UFS was re-established in 1963 during a visit to New York, and the company got an agreement to act as a sub-agent for UFS' Scandinavian agent, U.P.I. in Stockholm.

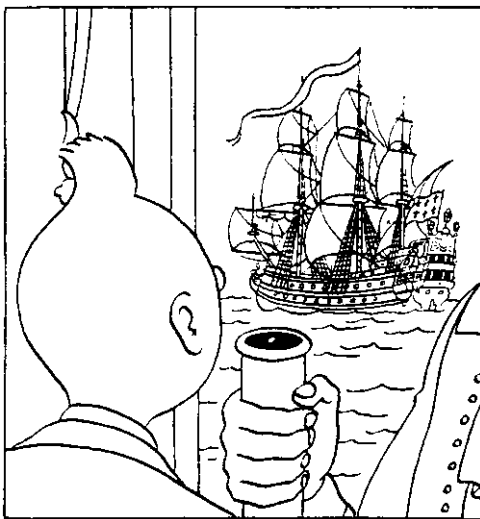
This meant that *Peanuts*, which in those years was developing into an institution, came to PIB. *Peanuts* is one of the world's all-time best strips, and the chance to be an agent for it was jumped on eagerly.

A completely different kind of comic was slowly starting to establish itself in Denmark — *Tintin* by Georges "Hergé" Rémi. Hjalmar Carlsen had become aware of the *Tintin* album series in the late 1940s, and had recommended it to Per Carlsen.

The Belgian and French comics tradition was unknown in Denmark then, and when the publisher started to issue *Tintin* albums in 1960, they were absolutely not a success. The stories were enthusiastically translated by Sonnergaard, and the company didn't skimp on the promotion budget, but seven years had to pass before the albums started to make a profit.

It helped somewhat, though, when *Politiken* started to serialize *Tintin*, and thereby gave PIB its first experience with selling album comics to the newspapers.

Tintin later became big business for PIB, which also sold merchandising rights to Scandinavian companies. Hergé visited Denmark several times, and when the albums had become a success, Per Carlsen



Tintin

syv år før den begyndte at give overskud.

Det hjalp dog noget, da Politiken begyndte at bringe den, og PIB fik her den første erfaring i at sælge albumserier til aviser.

Tintin blev senere en stor forretning for PIB, der også solgte merchandising-rettigheder til skandinaviske firmaer. Hergé besøgte flere gange Danmark, og da serien var blevet en succes, bad Per Carlsen Sonnergaard om at finde en god gave til gæsten. Sonnergaard fandt en perfekt model af "Enhjørningen", det danske skib som Jens Munk i 1619 havde brugt i sit forsøg på at finde Nordvestpassagen.

Da skibet havde samme navn som skibet i en af Hergés mest elskede historier (der blev bragt i albummene "Enhjørningens hemmelighed" og "Rackham den Rødes skat") og tilmed lignede tegneseriskibet en del, var Hergé begejstret. Per Carlsen var knapt så begejstret, da han hørte, at den antikke model havde kostet over 20.000 kroner.

EN IKKE-CARLSEN I DIREKTØRSTOLEN

Der var nu forlag i både Danmark, Sverige og Tyskland, og de tog mere og mere af Per Carlsens tid. Han begyndte derfor at se sig om efter en direktør, der kunne koncentrere sig om PIB.

I forlagskredse snakkede man om at direktøren for Grafisk Forlag ikke var ubetinget tilfreds med sin stilling, og i 1964 blev Philipp Plon så headhuntet til PIBs direktørstol.

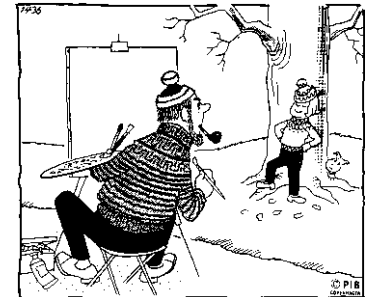
Plon, der havde måttet forlade Østrig i 1938, havde fundet sig til rette i Danmark, men den tyske besættelse i 1940 ændrede igen hans situation.

Den nazistiske jagt på de danske jøder begyndte først i efteråret 1943, men de bitre erfaringer fra Østrig gjorde, at Plon tidligere og klarere end de fleste

asked Sonnergaard to find a good present for his guest. Sonnergaard found a perfect model of "The Unicorn", the Danish ship that Jens Munk had used in 1619

in his attempt to find the Northwest Passage.

Since the ship had the same name as the ship in one of Hergé's most beloved stories (which was published in two albums, "The Secret of the Unicorn" and "Red Rackham's Treasure"), and actually looked a lot like the comics ship in the bargain, Hergé was thrilled. Per Carlsen wasn't quite so thrilled when he heard that the antique model had cost more than 20,000 crowns.



Naboens Helle (Rita)

A NON-CARLSEN IN THE DIRECTOR'S CHAIR

There were now publishing companies in Denmark, Sweden, and Germany, and running them took up more and more of Per Carlsen's time. He therefore began to look around for a managing director who could concentrate on PIB.

Talk went around in publishing circles that the director of Grafisk Forlag wasn't unconditionally satisfied with his job, so in 1964, Philipp Plon was headhunted to sit in PIB's director's chair.

Plon, who had to flee Austria in 1938, had settled down in Denmark, but the German occupation in 1940 changed his situation again.

The Nazi hunt for the Danish Jews didn't start until Autumn, 1943, but his bitter experiences in Austria

så, hvilken fare folk af jødisk afstamning svævede i. Da den danske regering i august 1943 trådte tilbage, så han skriften på væggen og gik under jorden. Plon undslap til Sverige under dramatiske omstændigheder, hvor han måtte svømme en del af vejen. To måneder senere måtte 7.000 danske jøder, hjulpet af private borgere og modstandsbevægelsen, følge efter for at undgå at blive sendt til de tyske koncentrationslejre.

I en række udsendelser i Danmarks radio har Plon beskrevet denne del af sit liv.

Efter krigen arbejdede Plon en periode for den amerikanske hær i Tyskland, men vendte tilbage til Danmark og kom ind i forlagsbranchen via Hirschsprungs Forlag.

Som alle direktører i den "blandede landhandel", som PIBs ekspeditionschef fra 1920 til 1959, Frio Schwaner, altid betegnede firmaet, fungerede Plon både som administrator og sælger.

I hans tid blev sortimentet af serier udvidet betydeligt, især med amerikanske serier.

Hvad de færreste umiddelbart bemærkede var, at der med Plon også skete en tiltrængt fornyelse af firmaet. Det er ikke nødvendigvis en god ting, at den daglige ledelse af et firma kun består af personer fra samme familie, og Plon sørgede stilfærdigt, men sikkert for, at der kom en distance mellem personalet og den øverste ledelse.

Selv om Plon og Per Carlsen gennem alle årene havde et tæt samarbejde og blev personlige venner, og selv om der også ledelsesmæssigt var mange sammenfald og dertil hørende kompetencestridigheder mellem de tre forskellige virksomheder, ændrede PIB sig langsomt til et mere selvstændigt firma.

Sammen med Sonnergaard, der nu var blevet chefredaktør, tog han i 1967 til USA, hvor Sonnergaard havde skaffet en række nye kontakter. På et

meant that Plon saw, earlier and more clearly than most, what danger people of Jewish ancestry floated in. When the Danish government resigned in August 1943, Plon saw the handwriting on the wall and went underground. He escaped to Sweden under dramatic circumstances, during which he was forced to swim part of the way. Two months later, by far the greatest part of the 7,000 Danish Jews had to follow after him — helped by private citizens and the Resistance — in order to escape being sent to the German concentration camps.

Plon has since described that part of his life in a series of broadcasts on Danmarks Radio.

After the war, Plon worked for a time for the American army in Germany, but returned to Denmark and entered the publishing business via Hirschsprungs Forlag.

Just like all directors in "the general store business" — as Frio Schwaner, PIB's shipping chief from 1920 to 1959, always called the company — Plon acted as both an administrator and as a salesman.

During his time, the assortment of comic strips offered was considerably expanded, especially with American strips.

What not many immediately noticed was that under Plon, a badly needed renewal of the company took place. It's not necessarily a good thing that the daily management of a company is made up only of members of the same family, and Plon reorganized it so that, slowly but surely, some distance was opened up between the staff and the top management.

Even though Plon and Per Carlsen had a close working relationship throughout the years and became personal friends, and even though on the management side there were many overlapping functions at the three different companies (and the territorial disputes that went with them), PIB was slowly changed into a more independent company.

enkelt år fik de en udvidet underagentaftale med UFS og fik også aftaler med andre bureauer, såsom Chicago Tribune Media Service, Masters Agency, Post/Dispatch Features og Fields Syndicate. Det betød at serier som *Legionen*, *Vores Frøken*, *Dick Tracy*, *Rick O'Shay* og *Vor Mor* kom til PIB.

En yderst veltegnat daglig panelserie, *Belvedere*, af George Crenshaw blev meget populær i Skandinavien og Tyskland. Seriens hovedperson, en hund med stærkt nihilistiske tendenser, fandt en stor og entusiastisk læserskare blandt den samme type læsere, der senere skulle begejstres over *Garfield*.

Trods de mange amerikanske serier holdt man ikke op med at se sig omkring efter lokale talenter. Den svenske musiker og illustratør Jan Löf startede på opfordring fra PIB serien *Felix* i 1967. Tegnet i bevidst naivistisk stil og med et moderat venstreorienteret indhold passede serien perfekt til tidsånden og fik en stor udbredelse.

Jan Löf forlod serien i 1972. Herefter kom en lang række danske tegnere og forfattere til at prøve kræfter med *Felix*.

I de første år blev den tegnet af Werner "WOW" Wejp-Olsen, der i nogle år arbejdede på PIB. Den flittige WOW fik senere succes med en lang række

Together with Sonnergaard, who was now Editor-in-Chief, Plon traveled in 1967 to the States, where Sonnergaard had made a series of new contacts. In the course of one year, they got an expanded sub-agent agreement with UFS, and also made deals with other

bureaus, such as the Chicago Tribune Media Service, Master's Agency, Post/Dispatch Features, and the Field Syndicate. That meant that such strips as *Crock*, *Miss Peach*, *Dick Tracy*, *Rick O'Shay*, and *Momma* came to PIB.

An extremely well-drawn daily gag panel, *Belvedere* by George Crenshaw, became very popular in Scandinavia and Germany. The strip's main character, a dog with strong nihilistic tendencies, found a large and enthusiastic readership among the same type of readers who would later be delighted over *Garfield*.

Despite the large number of American strips, no one stopped looking around for local talent. On the encouragement of PIB, the Swedish musician and illustrator Jan Löf started up in 1967 *Felix*. Drawn in a consciously naive style, and with a slightly leftist content, the strip fit perfectly into the spirit of the times and achieved wide distribution.

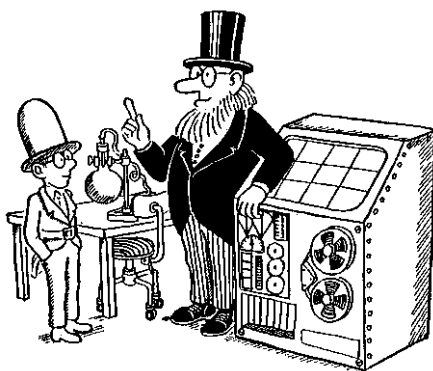
Jan Löf left *Felix* in 1972. Afterwards, a long line of Danish cartoonists and writers tested their abilities on the strip.

In the first few years, it was drawn by Werner "WOW" Wejp-Olsen, who had worked for PIB for several years. The productive WOW later achieved success with a long string of strips, of which *Momsemor* [Granny] is the best known.

After WOW, *Felix* was taken over by such different Danish creators as Jens Peder Agger, Ole Munk



Belvedere



Felix



Livets gang i Lidenlund (Life in Littleburg)

serier, hvoraf vel nok *Momsemor* er den kendteste.

Efter *WOW* blev *Felix* overtaget af så forskellige danske serieskabere som Jens Peder Agger, Ole Munk Rasmussen, Per Sanderhage, Per Vadmand og Morten "Mårdøn Smet" Schmidt.

"Veteranerne" var dog i høj grad med til at præge PIBs serieudvalg. *Cosperier* og *Alfredo* havde mange kunder. *Hans og Grete* og *Poeten og Lillemor* kæmpede på hver deres vis om at være mest "dansk", men fik pludselig alvorlig konkurrence fra endnu en bidragyder fra de tidlige *Hudibras*-dage. Henning Gantriis havde siden 1953 tegnet den ugentlige serie *Livets gang i Lidenlund* til Politiken, men i 1971 påbegyndte han en dagstribedugave, der fik stor udbredelse.

Henning Gantriis var aviseriernes Gustav Wied. *Livets gang i Lidenlund* er unik i sin beskrivelse af det provinsielle Danmark. Med Lemvig som forlæg beskrev Gantriis en provinsbys mindst tiltalende sider: dobbeltmoral, snæversyn, korruption, sladder og nepotisme. Alligevel er serien elsket. Som Anders Hjorth-Jørgensen skrev i sin bog *De Danske Tegneseriers Historie*: det er vel også de færreste, som hader deres eget spejlbillede.

Lemvig har i hvert fald totalt tilgivet deres bidske

Rasmussen, Per Sanderhage, Per Vadmand, or Morten "Mårdøn Smet" Schmidt.

"Veterans," though, still had a large presence in PIB's comic strip catalogue. *Cosperier* and *Alfredo* had many clients. *Hans og Grete* and *Poeten og Lillemor* fought in their own way over being regarded as the most "Danish", but serious competition for the title suddenly appeared from yet another contributor from the early days of *Hudibras*. Henning Gantriis had since 1953 drawn the weekly strip *Livets Gang i Lidenlund* [Life in Littleburg] for Politiken, but in 1971 he started a daily strip version, which was widely distributed.

Henning Gantriis was the newspaper comic strip's Gustav Wied. *Life in Littleburg* is unique for its description of provincial Denmark. With the town of Lemvig serving as his inspiration, Gantriis described a provincial town's less attractive sides: double morality, narrow-mindedness, corruption, gossip, and nepotism. Nevertheless, the strip is loved there. As Anders Hjorth-Jørgensen wrote in his book *The History of Danish Comic Strips*, "after all, few people hates their own reflections."

At any rate, Lemvig has completely forgiven its

søn. Da Gantriis døde i 1989, åbnede Lemvigs museum en mindestue for ham.

NÆSTE GENERATION RYKKER IND

PIBs kunder er avisredaktører, snarere end avislæsere. Det er derfor naturligt nok, at ingen rigtigt havde bemærket, at der var sket et afgørende skred i unge danskeres holdning til serier.

En ny generation var vokset op med tegneserier som en naturlig del af hverdagen. Selv om Skipper Skræk-bladet var startet allerede i 1938, var det med Anders And & Co. fra 1949, at tegneserier for alvor blev tilgængelige for børnene.

Amerikanske superhelteserier og engelske kærlighedsserier blev et meget kærkomment alternativ for børn og unge til den enlige folkeopdragende statslige TV-kanal. De fransk-belgiske albumserier fra Illustrationsforlaget og Egmont øgede samtidigt interessen for mediet i takt med at efterkrigsgenerationen voksede op.

Da Egmont i 1966 begyndte at udsende det ugentlige *Fart og Tempo*-blad med den formidable Per Då som redaktør, fik serieinteresserede unge adgang til et stort udbud af europæiske serier.

I begyndelsen af 70'erne var de billige serieblade det helt store. Gysere og superhelte var sagen, ansvarlige voksne var ved at kvæles af bekymring for de unges udvikling, og et selvmorderisk slagsmål brød ud mellem det danske forlag Interpresse og det internationale forlag Williams Forlag. Kampen blev ført ved at begge parter udsendte en usandsynlig mængde af titler i håbet om at vinde markedsandele. Kioskerne druknede i serieblade og enden på det hele blev, at et næsten udslettet Williams blev opkøbt af den svenske Bonnier-koncern, som samtidigt købte sig ind i et hårdt presset Interpresse og slog de to forlag sammen.

caustic son. When Gantriis died in 1989, the town's museum opened a memorial room for him.

THE NEXT GENERATION MOVES IN

PIB's clients are newspaper editors rather than newspaper readers. It's therefore understandable enough that no one had really noticed that there had been a decisive step taken in young Danes' relationship to comic strips.

A new generation had grown up with comics as an everyday part of their lives. Even though the *Skipper Skræk* [Popeye] comic book was launched already back in 1938, it was first with *Anders And & Co.* [Donald Duck & Co.] from 1949 that comics became widely available to children.

American superhero comics and English love comics became a much appreciated-by-children alternative to the single, citizen-educating state-owned TV channel. At the same time, the French-Belgian comic albums from Illustrationsforlaget and Egmont increased interest in the medium in pace with the maturing of the post-war generation.

When in 1966, Egmont started to publish the weekly *Fart og Tempo* [Speed and Tempo] comic book, with the formidable Per Då as editor, comics-interested "youth" got access to a large selection of European comics.

At the start of the 1970s, cheap comic books were the craze. Horror and superheroes were in, responsible adults were close to fainting from worry over the development of the young, and a suicidal war broke out between the Danish publisher Interpresse and the international publisher Williams. The battles were waged by both parties publishing an impossible number of titles in the hope of winning increased market share. The kiosks were drowning in comic books, and the final outcome was that the almost-

Det medførte dog ikke svigtende interesse for mediet som sådan. I 1971 åbnede to unge studerende Danmarks første tegneserieforretning, Fantask, med speciale i udenlandske serier. Fantask blev et center for serieinteresserede fra hele Skandinavien og et vigtigt samlingssted for en hel generation af tegnere og forfattere.

En vigtig begivenhed for den danske tegneseriebranche var en stor udstilling i Huset i Magstræde i 1974, hvor den spirende fanbevægelse for første gang fik mulighed for at møde hinanden.

En lang række tegnere og redaktører, som senere skulle gøre sig gældende i branchen, mødtes her første gang.

Blandt de mange, der i forbindelse med slagsmålet mellem Interpresse og Williams måtte skifte arbejde, var Paul Schiøtt fra Williams og Per Sanderhage fra Interpresse.

Schiøtt kom til PIB som chefredaktør i 1976, da Sonnergaard gik til Egmont-forlaget og en senere karriere som forfatter. Schiøtts speciale var humorserier. Han forventede, at læserne havde et stort set ubegrænset ordforråd og hans oversættelser kom på det nærmeste til at danne skole for andre oversættere.

Desuden havde han et fast princip om, at der ikke fandtes et begreb som uoversættelige tegneseriestriber, kun udfordringer. Denne holdning resulterede blandt andet i, at hvad man ellers betragtede som uoversættelige serier blev populære i Skandinavien. Det gælder blandt andet den forrygende avisstribe, *Frank og Fred'rik*, hvor oversætterne til de andre nordiske sprog benyttede Schiøtts oversættelser snarere end den engelsksprogede originalversion.

Helt klar over, at seriemarkedet var ved at ændre sig, ansatte han i 1980 sin gamle konkurrent Sanderhage, der som oversætter, forfatter og tegner hurtigt blev

wiped-out Williams was bought by the Swedish Bonnier Corporation, which at the same time took over the hard-pressed Interpresse and merged the two companies.

That didn't lead, though, to declining interest in the medium as such. In 1971, two young students opened Denmark's first comic book shop, Fantask, which specialized in foreign comic books. Fantask became a center for those interested in comics from the whole of Scandinavia, and an important gathering place for an entire generation of comics artists and writers.

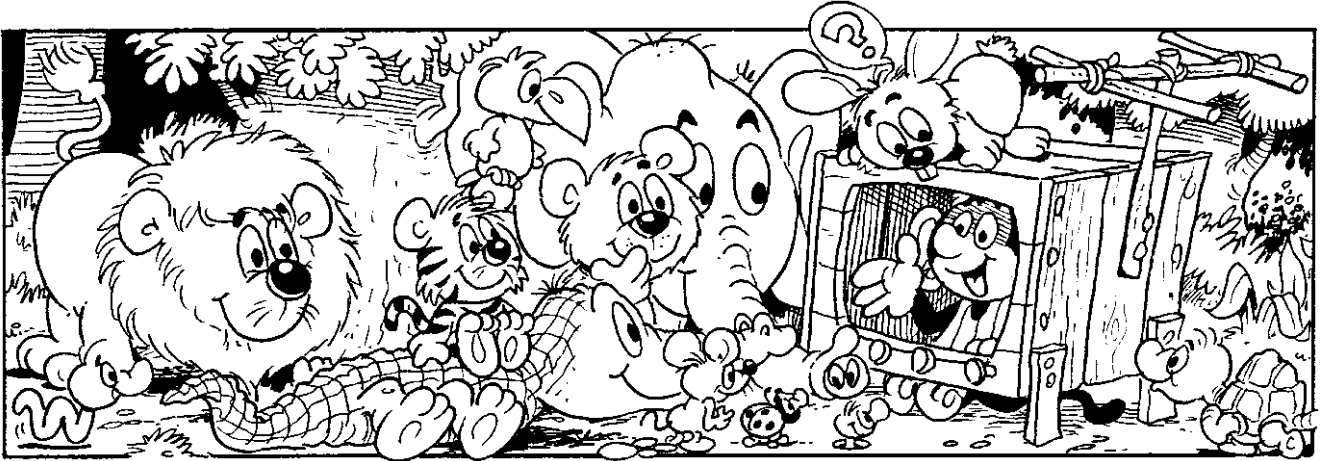
An important event for the Danish comics industry was a large exhibition held in Huset on Magstræde in 1974, at which members of the budding comic-fan-movement got its first opportunity to meet each other.

A long list of cartoonists and editors, who later made an impact in the industry, also met here for the first time.

Among the many who in connection with the war between Interpresse and Williams, were forced to change jobs, were Paul Schiøtt from Williams and Per Sanderhage from Interpresse.

Schiøtt joined PIB as the Editor-in-Chief in 1976, when Sonnergaard moved on to Egmont and a later career as a writer. Schiøtt's speciality was humor strips. He expected that the readers had a largely unlimited vocabulary, and his translations served almost as a training ground for other translators.

In addition, he had a firm principle that there was no such thing as untranslatable comic strips, only challenges. This attitude resulted in, among other things, that comic strips that had otherwise been regarded as untranslatable became popular in Scandinavia. That was true of, among others, the remarkable newspaper strip *Frank and Ernest*, for which translators to the other Nordic languages based their versions on Schiøtt's Danish translation instead of the English original.



Multitalentet Gil Johansens venlige streg er kendt over hele Norden fra utallige illustrationer og serier. Her en scene fra Gogo.

The multi-talented Gil Johansen's friendly style is known all over Scandinavia from countless illustrations and strips. Here a scene from Gogo.

PIBs kreative altnuligmand.

En af Schiøtts første handlinger var at forny børnestoffet, ved at få Eigil "Gil" Johansen til at arbejde for PIB. Gil havde i årevis tegnet børneserier, illustreret ugeblade og havde faktisk siden 1950'erne uden held forsøgt at sælge vittighedstegninger til PIB.

Men nu gik det for alvor løs med en stærkt tiltrængt vitaminindsprøjtning til PIBs skrantende feature Børnenes Rubrik, opgaver for både børn og voksne, julestof og tegneserien *Gogo*.

Gils speciale er aktiviteter for både børn og unge, og en mindeværdig solrig eftermiddag fik han overbevist Schiøtt og Sanderhage om at man kunne lave en lille drage til forsendelse til aviserne.

Det måtte komme an på en prøve, og café-gæster og forbipasserende kunne så samme dag med nogen forbløffelse se tre voksne mænd med fuldskæg og

Totally aware that the comics market was about to change, Schiøtt hired in 1980 his old competitor, Per Sanderhage, who working as translator, writer, and cartoonist quickly became PIB's creative odd-job man.

One of Schiøtt's first actions was revamping the children's features by hiring Eigil "Gil" Johansen to work for PIB. Gil had for years drawn children's comics and illustrated weekly magazines, and had actually since the 1950s tried in vain to sell gag cartoons to PIB.

But now he was finally put furiously to work on a much-needed vitamin shot to PIB's declining feature, *Børnenes Rubrik* [The Children's Section], activities for children and adults, Christmas features, and the comic strip *GOGO*.

Gil specialized in activities for children and adults, and one memorable sunny afternoon, he convinced Schiøtt and Sanderhage that it was possible to make a little kite that could be distributed to the newspapers.

That theory had to be proven, and the same day, café guests and passers-by could watch in amazement as three grown men with full beards and ties unsuccessfully attempted to get a kite up into the air

slips uden held forsøge at sætte en drage op midt på Kultorvet. I flere år efter måtte Schiøtt og Sanderhage døje med nabofirmaernes ironiske forespørgelser om, hvordan det gik i "drage-branchen".

ADSKILLELSEN

1970'erne bragte ny teknik til aviserne, og klicheernes tid var ved at være forbi. I 1974 opgav PIB sin foto-service, og det blev efterhånden klart, at en enkelt reprofotograf med det rette udstyr kunne klare alt det tekniske arbejde med tegneserier og de resterende features.

Det tætte forhold til CC&Os tekniske afdeling var derfor ikke længere nødvendigt.

I 1980 besluttede Carlsen-familien at nedlægge "trillinge-firmaet". Forlagene og bygningen i Købmagergade 9 blev solgt til Bonnier-koncernen. CC&O blev selvstændigt og PIB omdannet til et kommanditselskab hvor 20% af andelene blev solgt til medarbejderne.

PIB beholdt sine kontorer endnu i to år i Købmagergade, men flyttede nogle hundrede meter op på Kultorvet 11.

Afdelingerne for korrespondance, økonomi og forsendelse havde serviceret alle tre firmaer og ligget på forskellige etager i Købmagergade. Adskillelsen af de tre firmaer betød derfor, at mange måtte sige farvel til mange kolleger. Desuden var det en kraftig omvæltning for næsten alle, pludselig at dele lokaler med kolleger man ikke tidligere havde haft ret meget kontakt til.

PIB kunne beholde sit gamle postboksnummer, Box 6, som man havde haft i over 60 år, men der skulle nye telefonnumre til. Et af dem lå tilsyneladende meget tæt på telefonnummeret til et bordel, hvilket gav anledning til spørgsmål af ret avanceret art. PIBs trofaste telefondame gennem mange år, Vibeke Due-

in the middle of Kultorvet. For several years after, Schiøtt and Sanderhage had to put up with the neighboring companies' ironic inquiries into how it was going in the "go-fly-a-kite business."

SEPARATION

The 1970s brought new technology to the newspapers and the age of engraved printing plates was over. In 1974, PIB gave up its photo service, and it eventually became obvious that a single repro photographer with the right equipment could handle all the technical work needed on the comic strips and remaining features.

A close working relationship to CC&O's technical department was no longer necessary.

In 1980, the Carlsen family decided to close down the "triplet company". The publishing company and the headquarters building at Købmagergade 9 were sold to the Bonnier Corporation. CC&O became independent, and PIB was re-organized as a limited partnership in which 20% of the shares were sold to the employees.

PIB kept its offices in Købmagergade for another two years, but eventually moved several hundred meters up the street to Kultorvet 11.

The correspondence, finance, and shipping departments had serviced all three companies and were located on different floors in Købmagergade. Therefore, separation of the three companies meant that many employees were forced to say goodbye to some of their colleagues. In addition, it was a major upheaval for almost everyone to suddenly find themselves working in the same offices with people they hadn't previously had much contact with.

PIB was able to keep its old post office box number, Box 6, which it had had for over 60 years, but new telephone numbers were necessary. One of them was



Nofret af Sussi Bech. En af mange albumserier, der blev solgt til aviser gennem PIB.

Nofret by Sussi Bech, one of many album-stories sold to newspapers by PIB.

Hansen, sorterede myndigt disse fra, men glemte at orientere PIBs engelske og meget britiske korrespondent Mary Stundsigt-Larsen om dette, da hun en dag skulle afløse hende. En hæs mandsstemme, der spurgte efter "tysk", fik den høflige besked: "No, I am British!" mens to andre forespørgelser om "svensk" blev stillet om til PIBs to svenske oversættere og skrive damer.

Tiden på Kultorget var på mange måder med til at gøre PIB til et mere målrettet firma. En stadig større andel af firmaets omsætning kom fra serier, og der var også sket en holdningsændring til mediet internt. Schjøtt og Sanderhage var de første på PIB, der havde været ansat i tegneseriebranchen før ansættelsen, og deres udgangspunkt var naturligt nok anderledes end tidligere redaktører.

Så da der opstod et boom i salg af både danske og udenlandske album, var PIB parat til at tage teten.

ALBUM, ALBUM OG ATTER ALBUM

Fra et forlagssynspunkt kan det store album-eventyr sagtens forklares. Siden 1940'erne var der i de fransksprogede lande udgivet en lang række fremragende tegneserier, og de danske forlag kunne vælge og vrage mellem de bedste.

Danske tegneserielæsere blev udsat for et regulært

very close to the telephone number of a bordello, which gave rise to inquiries of a rather advanced nature. PIB's faithful telephone operator for many years, Vibeke Due-Hansen, maturely screened these out, but forgot to inform PIB's English, and very British, correspondent, Mary Stundsigt-Larsen, about the situation, when the latter relieved her one day. A hoarse male voice, who asked about

"German", (code for S/M), received the polite reply, "No, I am British!", while two other enquiries into "Swedish" were transferred to PIB's two Swedish translators and typists.

The time on Kultorget was, in many ways, partly responsible for turning PIB into a more focused company. An increasingly growing share of the company's gross sales came from comics, and an internal shift in PIB's opinion of the medium had also occurred. Schjøtt and Sanderhage were the first employees who had worked in the comics industry before they were hired at PIB, and their basic opinions of the medium were naturally enough different than those of earlier editors.

So when a boom in the sales of both Danish and foreign albums occurred, PIB was prepared to take the lead.

ALBUMS, ALBUMS, AND MORE ALBUMS

From the point of view of a publisher, the great album adventure can certainly be explained. Ever since the late 1940s, the French-speaking countries had published a long list of excellent comic albums, so the Danish publishers could now pick and chose from the best.

bombardement af de bedste serier fra over 30 års fransk-belgisk produktion, redigeret af folk fra netop den aldersgruppe, der var vokset op med mediet.

Forlaget Interpresse havde tiltrukket folk fra fanbevægelsen, såsom Henning Kure og Carsten Søndergaard, hvis viden og kærlighed til mediet resulterede i en eksplosion af udgivelser.

Da Bonnier-koncernen, der nu også ejede Interpresse, slog Forlaget Carlsen og Interpresse sammen, benyttede tre tidligere Carlsen-medarbejdere, Jens Peder Agger, Ole Steen Hansen og Stina Moquist sig af chancen og dannede forlaget Bogfabrikken, der kom til at spille en betydelig rolle på tegneseriemarkedet.

Indtægterne fra de udenlandske album blev i vid udstrækning brugt til at finansiere en produktion af danske tegneserier. Et forbløffende stort antal talenter var dukket op og fik nu chancen til at vise, hvad de duede til.

De danske aviser var meget opmærksomme på udviklingen, ikke mindst, da flere og flere, som var vokset op med serier, nåede ledende poster.

Ekstra Bladet startede et stort ugentligt tillæg redigeret af Pedro med albumserier. På B.T. begyndte Karsten Lindhardt en ihærdig kampagne til fordel for serier og snart bragte B.T. to sider med albumserier om dagen. Interessen var så stor, at Lindhardt sammen med anmelderen Holger Ruppert kunne oprette en daglig tegneserieanmeldelse i avisen.

Fyens Stiftstidende, Århus Stiftstidende og Aalborg Stiftstidende begyndte også at bringe albumserier.



Peter Heydenreich var PIBs satiretegner i over ti år, og tegnede også flere serier for PIB. Heriblandt "Panik" skrevet af Morten Hesseldahl og et års produktion af Per Sanderhages dagsstrib "Colt".

Peter Heydenreich worked for a decade as PIB's editorial cartoonist. He was also the artist of several comics produced by PIB, such as "Panic" written by Morten Hesseldahl and a one year run of Per Sanderhage's daily strip "Colt".

Danish comics readers were besieged with a regular bombardment of the best comics from over 30 years of French-Belgian production, edited by people from precisely the age group that had grown up with the medium.

When Bonnier, who now also owned Interpresse, merged Forlaget Carlsen and Interpresse, three former employees — Jens Peder Agger, Ole Steen Hansen, and Stine Moquist — took advantage of their situation and established their own publishing company, Bogfabrikken [The Book Factory], which came to play an influential role in the comics market.

The income from foreign-album sales was for the most part used to finance a production of Danish comics. Remarkable large number of talents had turned up and now got the chance to show what they could do.

The Danish newspapers were very aware of this development, not the least because a growing number of staff members who had grown up with comics had also been promoted to management positions.

Ekstra Bladet launched a large, weekly supplement edited by Pedro and composed of album pages. At B.T., Karsten Lindhardt began a persistent campaign in favor of comics, and soon B.T. was publishing two pages of album comics per day. The interest was so great that Lindhardt, together with reviewer Holger Ruppert, was able to set up a daily comics review in the newspaper.

Fyens Stiftstidende, Århus Stiftstidende, and Aalborg

Information blev ikke overraskende avisen, der bragte de mest komplicerede serier med en side om dagen.

Flere dagblade fulgte trop, og det udviklede sig til et større puslespil med at skaffe rettigheder, trykfilm, oversættelser, tekstning og hvad der ellers hører sig til.

Netop den slags er PIBs speciale. PIB sikrede sig hurtigt salgsrettigheder fra både danske og udenlandske forlag, såsom Dupuis, Casterman, Dargaud og Lombard. Selv amerikanske serieforlag som D.C. og Marvel var i en periode repræsenteret via PIB. Desuden forsøgte PIB sig også med held som producent af egne albumserier. Langt hovedparten af albumserier til aviser og ugeblade kom til at gå gennem PIB.

Lige let var det ikke altid at få puslespillet mellem de mange rettighedshavere, kunder og de tekniske aspekter til at gå op, og mange serieredaktører vil nikke genkendende til Schiøtts bemærkning om, at "tegneserier er ikke en branche! Det er en sammen-sværgelse!".

DET VAR KATTENS!

Af og til kan en tegneserie pludselig opnå status som et kulturfænomen. Der kræver nogle sammenfald af omstændigheder, men når det sker kan det gå hurtigt.

I det omfang man overhovedet kan tale om regler for den slags, står det fast, at serien helt grundlæggende skal have en original grundidé, genkendelige figurer i en personlig streg, at den skal kunne fange tidsånden og... i de fleste tilfælde... at den gennem produkter baseret på seriens figurer skal nå ud til et publikum, der ikke nødvendigvis læser tegneserier til hverdag.

Stiftstidende also started to publish album comics.

Information became, not surprisingly, the newspaper that published the most complicated comics, on one page a day.

Several daily newspapers followed their lead and the procurement of rights, printing film, translations, lettering, and anything else involved developed into a huge puzzle.

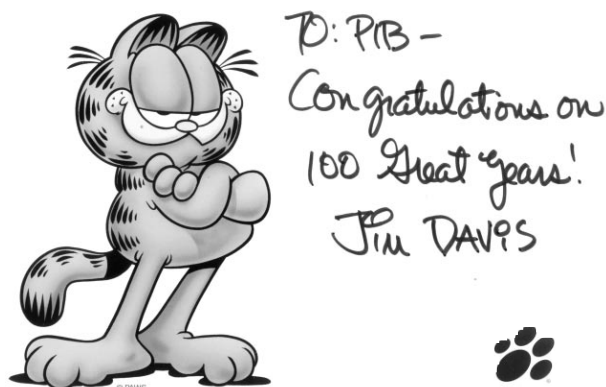
Precisely those kind of things are PIB's specialty. The company quickly secured sales rights from both Danish and foreign publishers, such as Dupuis, Casterman, Dargaud, and Lombard. Even American comic book publishers such as D.C. and Marvel were for a time represented by PIB. In addition, PIB successfully tried its hand at producing its own album comics. By far the largest portion of album comics for newspapers and weekly magazines ended up passing through PIB.

It wasn't always equally easy to get the pieces of the puzzle involving the many copyright holders, clients, and technical specifications to fit together, and many a comics editor will nod his head knowingly at a Paul Schiøtt remark that "comics are not a business! They're a conspiracy!"

LOOK WHAT THE CAT DRAGGED IN!

Every once in a while, a comic strip can suddenly achieve status as a cultural phenomenon. It requires a several combinations of circumstances, but when it happens, it happens fast.

To the extent that it's possible to talk at all about rules for that sort of thing, it's chiseled in stone that the strip has to have an original basic idea, recognizable characters revealed in a personal style, be able to capture the spirit of the times, and — in most cases — that it, through merchandising based on the strip's main characters, is able to reach an



Jubilæumshilsen fra Jim Davis
Anniversary greeting from Jim Davis

Dette skete med *Radiserne* i 1960'erne. Selv om Charles Schulz havde tegnet serien fra 1950, og den blev bragt i et utal af dagblade i hele verden, blev den først et internationalt fænomen da der pludselig dukkede billeder af Nuser op alle vegne. Det gav en selvforstærkende effekt, og tegnefilm og endnu flere merchandising- og licensing-produkter blev en del af billedet af 60'erne.

I 1978 begyndte Jim Davis på sin serie *Garfield*. Paul Schjøtt blev straks fascineret af humoren, og i 1980 kom det første salg i Skandinavien, og så gik det hurtigt. På et års tid lykkedes det ham og Plon at sælge serien til 89 aviser og ugeblade i Skandinavien, der dermed blev det område uden for USA, hvor salget gik hurtigst. I modsætning til de fleste nyere avisserier tiltalte *Garfield* også i høj grad unge læsere, og der kom meget hurtigt album med *Garfield*-striber på markedet, som slog alle salgsrekorder.

Succesen medførte også et hav af serier, der forsøgte at efterligne Davis' kyniske kat, men ingen havde samme gennemslagskraft. Først da *Steen og Stoffer* dukkede op i 1990'erne, kunne man opleve samme begejstring hos læserne.

audience that doesn't necessarily read comic strips every day.

This happened with *Peanuts* in the 1960s. Even though Charles Schulz had drawn the strip since 1950 and it was published in a countless number of newspapers all over the world, it first became a true international phenomenon when pictures of Snoopy suddenly popped up everywhere. That had a self-perpetuating effect and *Peanuts* animated cartoons and even more merchandise and licensed products became a part of the image of the '60s.

In 1978, Jim Davis started his strip, *Garfield*. Paul Schjøtt was immediately fascinated by the humor, in 1980 the strip made its first sale in Scandinavia, and then it took off. In the course of a year, Schjøtt and Plon succeeded in selling the strip to 89 newspapers and weekly magazines in Scandinavia, thereby making it the area outside of the U.S.A. where sales went fastest. In contrast to most of the newer newspaper strips, *Garfield* spoke to a large number of young readers, and albums collecting *Garfield* strips very quickly appeared on the market — albums which broke all sales records.

That success also led to a flood of strips that tried to imitate Davis' cynical cat, but none had the same break-through power. It wasn't until *Calvin and Hobbes* turned up in the 1990s that it was possible to experience the same enthusiasm among readers.

Unfortunately, that strip belonged to the competition, and PIB had to grit its teeth as it followed *Calvin and Hobbes'* road to cult status.

That wasn't anything else to do except wait for times to change, trust that the need for a new kind of humor would arise by itself, and hope that *someone* would be able to capture it.

It arrived with Scott Adams' *Dilbert*. Actually, *Dilbert* is a ferocious satire on the modern workplace environment, but it achieved a cult audience among



Jubilæumshilsen fra Charles M. Schulz
Anniversary greeting from Charles M. Schulz

Desværre tilhørte lige den serie konkurrenterne, og på PIB fulgte man tænderskærende, hvordan Steen og Stoffer fik kultstatus.

Der var ikke andet at gøre end at vente på, at tiden skiftede... at et behov for en ny slags humor ville komme af sig selv... og så håbe at NOGEN kunne fange den.

Den kom med Scott Adams' *Dilbert*. Egentlig er Dilbert en grum satire over moderne virksomhedskultur, men den fik et kultpublikum blandt computerbrugere og fik prædikatet "nørd-serie".

Efter en langsom start voksede læzerskaren, og pludselig slog serien igennem, og PIB havde igen den "nye" store serie.

Og selv om *Dilbert* som alle andre successerier må takke bureaudaktører for en vis del af populariteten, er den som *Radiserne* og *Garfield* indiskutabelt én mands værk.

Trods ethvert forsøg på at SKABE en succes må det erkendes, at det ikke kan lade sig gøre. Ikke nok så

computer users and started being called "the nerd strip."

After a slow start, the readership grew, and suddenly the strip broke through. PIB once again had the "new" big strip.

And even though *Dilbert*, like all the other successful strips, has to thank bureau editors for a certain amount of its popularity, it is, like *Peanuts* and *Garfield*, one man's work.

Despite every attempt made to *construct* a success, it must be admitted that it can't be done. Not all that many professional marketing people, persistent salesmen, experienced writers, or competent artists can capture just exactly *that* — the ingredient that makes the decisive difference between an industrial

Congratulations PIB!



Jubilæumshilsen fra Scott Adams
Anniversary greeting from Scott Adams

mange professionelle marketingsfolk, ihærdige sælgere, erfarne tekstfolk og dygtige tegnere kan fange lige DET, som gør den altafgørende forskel mellem et industriprodukt og en serie med en personlighed, der kan ramme lige det rigtige tidspunkt.

Det ved alle, der beskæftiger sig professionelt med tegneserier, og næsten alle prøver alligevel.

PIB forsøgte sig med en dagstribedugave af *Quark*, en biperson fra en tegnefilm baseret på den populære danske albumserie *Valhalla*. Det gik ikke som håbet. I første omgang forsøgte man at lægge sig så tæt på figuren som muligt, senere blev serien overladt til tegneren Torben Osted, hvis streg og humor gav serien et stærkt personligt præg.

Det gik alligevel ikke, og til sidst måtte serien opgives, og Osted startede i stedet dagstriben *Skæve Vinkler*, hvor han fik flere muligheder for at bruge sit satiriske talent.

1980'ernes indiskutabelt største danske avissucces var den bidske politiske satireserie *Statsministeren*. I 1982 henvendte Carsten Graabæk sig til PIB med en forsat satirisk serie. Den slags var usælgelige, men talentet var åbenlyst, og Graabæk blev opfordret til at lave serien om til en afsluttet dagstribes.

Resultatet overgik enhver forventning og serien blev den mest solgte danske avisserie siden *Alfredo* og *Naboens Helle*.

Trods de mange danske tiltag var den for PIB nok vigtigste begivenhed dog at få salgsrettighederne fra UFS og NEA. De to amerikanske syndikater blev samlet under navnet United Media, som i 1985 overlod PIB rettighederne til at sælge deres serier i Skandinavien og de tysksprogede områder i Europa. Tidligere havde PIB fungeret som underagent for et andet firma eller havde fået salgsrettighederne gennem særaftaler, men med en hovedaftale i lommen kunne man ånde lettet op.

Bureauer og serier handles som alt andet, og både

product and a comic strip with personality that's able to hit at just the right time.

This is known by everyone who works professionally in the comics industry, but nearly everyone tries anyway.

PIB tried with a daily strip version of *Quark*, a supporting character from an animated cartoon based on the popular Danish album series, *Valhalla*. It didn't go as hoped. In the first go-round, the attempt was made to stay as close to the character as possible. Later, the strip was left to cartoonist Torben Osted, whose style and humor gave it a strong personal stamp.

It didn't work anyway, and finally the strip had to be abandoned. Instead, Osted started the daily strip *Skæve Vinkler* [Skewed Angles], with which he got the opportunity to use his satirical talent.

The 1980s inarguably greatest Danish newspaper success was the biting political satire strip, *Statsministeren* [Prime Minister]. In 1982, Carsten Graabæk came to PIB with a continued satirical strip. That kind of strip is unsaleable, but his talent was obvious, so Graabæk was encouraged to rework the concept into a gag-a-day strip.

The result surpassed all expectations, and *Statsministeren* became the most-sold Danish newspaper strip since *Alfredo* and *Naboens Helle*.

Despite the many Danish additions, surely the most important event for PIB in the '80s was the securing of sales rights from UFS and NEA. The two American syndicates were merged under the name United Media, which in 1985 licensed to PIB the rights to sell their strips in Scandinavia and in the German-speaking regions. PIB had functioned earlier as a sub-agent for a Swedish company, or had gotten sales rights through special deals, but with an overall license in its pocket, the company could breathe easier.

Bureaus and strips are bought and sold just like

1980'erne og 1990'erne medførte fusioner og salg af rettigheder ændringer i USAs tegneseriebranche. Flere serier skiftede bureau, men heldigvis har de skandinaviske bureauer stort set alle den holdning, at det aldrig må gå ud over kunderne. Selv om flere serier pludselig skiftede ejere, skete overgangen fra bureau til bureau for det meste så gnidningsløst, at kun avisernes økonomiafdelinger opdagede, at der var sket en ændring, når regningerne nu kom fra et nyt sted.



Statsministeren
The Prime Minister

everything else, and both the 1980s and 1990s brought mergers and sales of rights in the American comic strip industry. The rights to several strips owned by other American bureaus have been transferred from PIB to other European bureaus, but luckily, just about all of the Scandinavian bureaus share the opinion that these changes must never affect the clients. Even though several strips have suddenly changed owners, the transfer from bureau to bureau is carried out, for the most part, so frictionless that only the newspapers' accounting departments discover that a change has taken place when an invoice comes from a new place.

EN NY DAG TRUER

Alt skulle på den måde være i den skønneste orden, men det var det alligevel ikke.

Antallet af aviser dalede kraftigt og kundegrundlaget smuldrede, især for PIBs tekstfeatures. Det var derfor ikke nogen let position Flemming Jørck befandt sig i, da han i 1989 efter to år som underdirektør overtog direktørstolen efter Plon, der gik på pension efter 25 år på PIB, men som dog bibeholdt kontakten til firmaet ved at træde ind i bestyrelsen.

Jørck, der havde erfaring fra dagbladsbranchen efter at have været salgsdirektør for Roskilde Tidende og oplagschef i Politikens Hus, havde regnet med at kunne koncentrere sig om salg af PIBs sortiment via sit net af forbindelser til den nordiske bladverden.

I stedet måtte han bruge en stor del af sin tid på en

A NEW DAY THREATENS

In that way, everything should have been in the most perfect order, but it was nevertheless not.

The number of newspapers decreased rapidly, and the client base crumbled, especially for PIB's text features. It was therefore not an easy position Flemming Jørck found himself in, when in 1989, after two years as Deputy Director, he took over the director's chair from Plon, who retired after 25 years at PIB, but who still maintained connections with the company by joining the Board of Directors.

Jørck — who had experience in the daily newspaper business after having been sales director for *Roskilde Tidende* and Circulation Manager at *Politiken* — had counted on being able to concentrate on the sales of PIB's catalogue through his network of connections to



Bravo Tango af Per Sanderhage og den spanske tegner, Vanô, var en næsten surrealistisk action-serie. En af de 27 historier foregik på et kunstmuseum, hvor kunstmalerne Henrik Pryds Beck og Jørgen Nash leverede original kunst til sriben.

Bravo Tango by Per Sanderhage and Spanish artist Vanô was an almost surreal action-strip. One of its 27 stories took place at an art-gallery, to which noted Danish painters Henrik Pryds Beck and Jørgen Nash supplied original art for the strip.

større oprydning internt i firmaet, hvor tabsgivende serier og arbejdsgange blev sorteret fra. Et enkelt år var indtjeningen så lav, at medarbejderne måtte stille 8% af deres løn i bero.

Alle fik dog året efter beløbet udbetalt.

Samtidigt blev det mere og mere klart, at de tekniske forhold på aviserne var ved at løbe fra seriebureauerne. Aviserne stillede stadig større krav til elektronisk levering, og Jørck var fast besluttet på, at PIB ikke alene skulle kunne følge med, men helst også være på forkant med udviklingen.

Det krævede mere end bare maskiner og nye folk. En holdningsændring var påkrævet, og der blev strammet op på en hel del. Jørck definerede sine

the Nordic magazine and newspaper industry.

Instead, he had to spend a great deal of his time on a massive internal clean-up of the company, in which money-losing strips and working methods were separated out. In one year, profits were so low that the employees had to accept suspension of 8% of their wages.

Everyone got that money paid out the next year, though.

At the same time, it became increasingly clear that the technological conditions at the newspapers were about to outdistance comics bureaus. The newspapers set ever-increasing requirements for digital delivery, and Jørck was firmly convinced that PIB should not just follow after, but rather be in the forefront of that development.

That required more than just machines and new people. A change of attitude was demanded, and much had to be tightened up. Jørck defined his management style with the saying that "a good director comes to work at 8:00 o'clock, leaves when he's 62, and uses the time in between to make sure

ledelsesprincipper efter devisen om, at “en god direktør møder klokken otte, går når han er 62 og bruger den mellemliggende periode til sikre, at i hvert fald kunderne ikke er utilfredse.”

For at få mere plads, flyttede PIB fra Kultorvet til Vimmelskiftet 41 i 1989, ikke mindst med henblik på den forventede udvidelse med ny teknik.

Både af praktiske og økonomiske årsager skete det dog ikke de første år. Flere medarbejdere gik på pension. Man opgav at have særskilt redaktion for tekst-features, og da Paul Schjøtt i 1993 forlod chefredaktørstolen for at arbejde som fuldtids-oversætter og redaktør på *Svikmøllen*, var redaktionen nede på tre personer, det laveste antal siden 1930'erne.

Til gengæld voksede den tekniske afdeling. Fra at bestå af en reprofotograf og en tegnestuemedarbejder kom afdelingen, efter indførelse af computere, hurtigt op på fem medarbejdere med udstyr i en prisklasse PIB ikke havde oplevet siden man havde egne trykke-maskiner.

Indførelse af ny teknik går sjældent stille af, især da det næsten altid indbefatter personale, der nok kender til teknikken, men ikke til branchen. Efter en ret livlig periode med mange udskiftninger af de nye medarbejdere lykkedes det til sidst at headhunte computerfolk fra forlagsbranchen som lettere kunne sætte sig ind i, hvad PIB egentligt beskæftigede sig med.

Det bør dog understreges, at de to medarbejdere fra de “gamle” dage begge blev på PIB og indgik i den nye afdeling.

Hvor meget de teknisk set konservative blandt medarbejderne end bandede over den elektroniske tidsalders indtrængen, måtte alle dog også erkende at det var uundgåeligt.

Noget, som hjalp betydeligt for accepten af elektronikken og til at betale for den, kom indirekte som følge af en baseball-kamp i Boston.

that at least the customers are not dissatisfied.”

To get more space, PIB moved from Kultorvet to Vimmelskiftet 41 in 1989, not the least because of the expected technological developments.

But both for practical and financial reasons, that didn't happen in the first few years. Several employees retired. The company gave up maintaining a separate editorial department for text features, and when in 1993, Paul Schjøtt resigned as Editor-in-Chief in order to work as a full-time translator and editor for *Svikmøllen*, the editorial department was down to three people, the lowest number since the 1930s.

In return, the technical department grew. From consisting of only a repro photographer and a production artist, the introduction of computers meant that the department quickly expanded to five employees, with equipment at a price level that PIB had not experienced since the company had its own printing presses.

The introduction of new technology seldom comes off quietly, especially because it nearly always includes personnel who may well know the technology, but not the business. After a very lively period with a lot of turnover in the new employees, the company finally succeeded in headhunting computer people from the publishing business, who had an easier time understanding what PIB actually was engaged in doing.

It should be emphasized, though, that the two employees from the “old” days both stayed at PIB and were included in the new department.

No matter how much the conservative — from a technological point of view — employees cursed the digital era's intrusion, everyone had to recognize that it was unavoidable.

Something that considerably helped the acceptance of digital technology, and helped pay for it, came as an indirect result of a baseball game in Boston.

STURT, STURT NUMMER

I 1990 ville to californiske ingeniører optage en vigtig baseball-kamp på video. Imidlertid gik det galt, da de programmerede videoen, og de fik aldrig set kampen. Den oplevelse er nok velkendt for de fleste, men for de to kinesisk-amerikanske videnskabsmænd, begge med en doktorgrad i matematik, Henry C. Yuen og Daniel Kwoh, var det på det nærmeste en personlig fornærmelse.

En undersøgelse viste, at 80% af befolkningen syntes, det var vanskeligt at programmere deres videomaskiner, og Yuen og Kwoh satte sig ned for at finde en løsning.

Ideen var at gøre det lige så let at indstille videoen som at ringe fra en telefon. Et enkelt nummer skulle fortælle maskinen kanal, dato, start- og afslutnings-tidspunkt. Allerede samme år udviklede deres firma Gemstar systemet under navnet VCR Plus+, i Europa kendt som ShowView.

I begyndelsen måtte brugerne anskaffe en speciel fjernbetjening, men i dag har næsten alle nye video-optagere systemet indbygget.

Det var imidlertid ikke så let at overbevise aviser og ugeblade om, at ShowView var en oplagt service at tilbyde deres læsere.

Gemstar henvendte sig til United Media, hvor man straks så mulighederne. PIB kom tidligt med og Jørck rejste Tyskland, Østrig og Skandinavien tyndt for at forklare systemet, tit sammen med Sid Goldberg fra United Media og repræsentanter for Gemstar.

Gennembruddet kom, da Bauer Verlag i Tyskland i 1993 indførte ShowView-numrene i deres TV-blade, og i dag bringer stort set alle dag- og ugeblade de praktiske numre.

SHOWVIEW

BIG NUMBERS

In 1990, two California engineers wanted to video tape an important baseball game. Unfortunately, it didn't go as planned when they programmed the VCR, and they never got to see the game. That experience is probably familiar to most people, but for the two Chinese-American scientists, Henry Yuen and Daniel Kwoh — both with doctoral degrees in applied mathematics and physics — it was almost a personal insult.

A study showed that 80% of the population thought it was difficult to program their VCRs, so Yuen and Kwoh set to work to try to find a solution.

Their idea was to make it just as easy to program a VCR as to make a call on a telephone. One single number should tell the machine the channel, date, and the start and end times. Already that same year, their company Gemstar finished development of the system, which they named VCR Plus+ — known in Europe as ShowView.

In the beginning, users had to buy a special remote control, but today nearly all the new VCRs have the system built in.

However, it wasn't so easy to convince newspapers and weekly magazines that ShowView was an obvious service to offer their readers.

Gemstar turned to United Media, who immediately saw the possibilities. PIB got involved early and Jørck traveled Germany, Austria, and Scandinavia thin

explaining the system, often together with Sid Goldberg from United Media and representatives from Gemstar.

The break-through came in 1993 when Heinrich Bauer Verlag in Germany introduced the ShowView numbers into their publications, and today nearly all daily and weekly newspapers and magazines publish the useful numbers.

SKIFTEDAGE

I marts 1994 døde Per Carlsen. Han havde efter salget af forlagene og CC&O i 1980 været bestyrelsesformand for PIB og derudover skrevet flere børnebøger og sine erindringer. Per Carlsen havde haft et indgående kendskab til firmaet og af ærligt hjerte elsket tegneserier, og tabet var føleligt.

Ved årsskiftet 1994/95 forlod Jørck direktørstolen for at starte sit eget firma, men bevarede kontakten til PIB som konsulent for ShowView-kontrakterne.

Han blev erstattet af Claes D. Voss, der havde en fortid som journalist, generalsekretær i Dansk Handikap-Idræts Forbund, direktør og cefredaktør for Thomson Communications i Danmark og kommunikationschef for R98. Den store udfordring for Voss var at afslutte den overgang til elektronisk behandling af PIBs materiale, som Jørck havde påbegyndt, og få genskabt kampånden i firmaet.

Problemerne i forbindelse med den nye teknik havde i nogen grad demoraliseret medarbejderne og mange følte sig usikre på, hvilken rolle den nye besty-

CHANGING DAYS

In March, 1994, Per Carlsen died. He had, since the sale of the publishing company and CC&O in 1980, been Chairman of the Board of PIB, and in addition, had written several children's books and his memoirs. Per Carlsen had an exhaustive knowledge of the company, and had honestly loved comics. The loss was felt.

At the change of the year 1994/1995, Jørck left the Director's chair to start his own company, but kept a connection to PIB as a consultant on the ShowView contract.

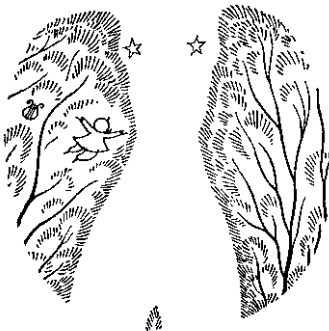
He was replaced by Claes Danneberg Voss, who had a past as a journalist, General Secretary in Dansk Handikap-Idræts Forbund [the Danish Handicap-Sports Union], director at Thomson Communications in Denmark, and Communications Manager at the sanitation company R98. The big challenges for Voss were finishing the transition to digital handling of PIB's material, which Jørck had set in motion, and recreating a fighting spirit in the company.

The problems in connection with the new technology had to some degree demoralized the employees, and many felt unsure of which role the new Board of Directors had in mind for PIB, after Per Carlsen's death.

It wasn't uncomplicated. "You can't open a closet in these offices without a few skeletons rattling out," Voss sighed after a couple of months in the Director's office.

As mentioned earlier, the company finally succeeded in getting the technical department to function satisfactorily, and the editor was asked to kindly stop exclusively using occult terminology when mentioning the technician's computers.

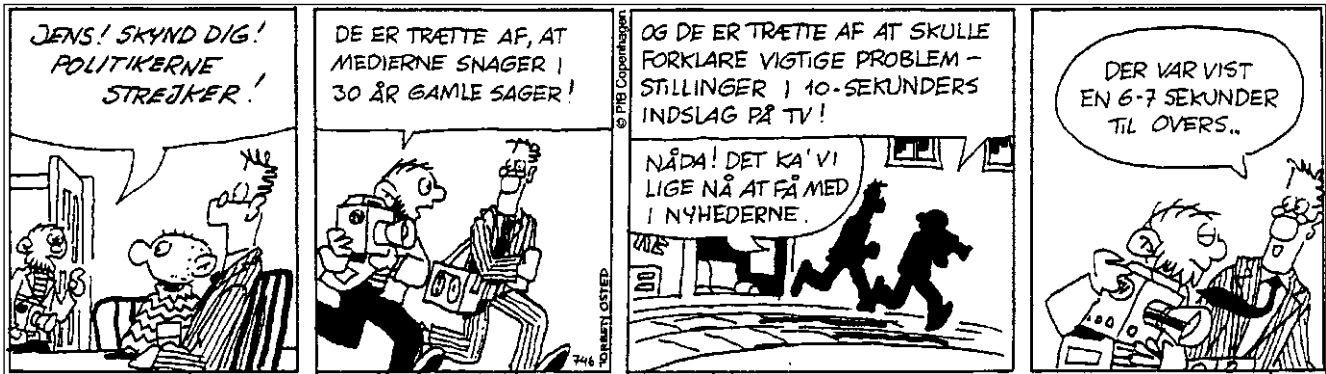
Surprisingly enough, *Petzi* was a problem child. PIB represented the original copyright holders, the Hansen



Love while you've got
love to give.
Live while you've got
life to live.

*PIB distribuerer også de
berømte Gruk af Piet Hein.
Her i engelsk version.*

*PIB also distributes the
famous "Grooks" by Piet
Hein.*



Skæve Vinkler af Torben Osted
Skewed Angles by Torben Osted



PIB leverer også materiale til serieblade med udvalgte avisstriber, der er populære i Skandinavien, men et særsyn andre steder.

PIB also distributes material to comic books with selected newspaper-comics. This kind of comic books are very popular in Scandinavia, but unusual elsewhere.

relse havde tiltænkt PIB efter Per Carlsens død.

Ukompliceret var det ikke. "Man kan sgu ikke åbne et skab her i huset uden der rasler et par skeletter ud," sukkede Voss hovedrystende efter et par måneder i direktørkontoret.

Som før nævnt lykkedes det til sidst at få den tekniske afdeling til at fungere tilfredsstillende og redaktøren blev pålagt venligst at ophøre med udelukkende at bruge okkult terminologi, når han omtalte teknikkenes computere.

Overraskende nok var et af smertensbørnene *Rasmus Klump*. PIB repræsenterede de oprindelige rettighedsindehavere, familien Hansen, men en del rettigheder til merchandising og licensing var i tidens løb havnet på flere hænder. Desuden blev forholdene omkring produktionen af en række TV-tegnefilm mere og mere vanskelige.

Det lykkedes Voss at få tilbagekaldt en del af rettighederne og udvidet PIBs virkefelt med salg af merchandising og licensing i Skandinavien på TV-producenternes vegne. PIB havde siden 1960'erne solgt forskellige licensrettigheder, primært af *Rasmus Klump*, som bruges i markedsføringen af Sydbank, Midtbank, Egnsbank Nord og Amagerbanken, men også af andre serier, såsom *Tintin*.

Salget af *Tintin*-licenser havde i øvrigt bragt PIB i kontakt med musikbranchen i skikkelse af Johnny Reimar. Den vågne entertainer og forretningsmand havde bemærket, at ingen holdt øje med afgifterne for plader med *Tintin*-hørespil. Johnny Reimar tilbød at tage sig af sagen, og kontakten resulterede i et samarbejde på de både udskældte og populære *Smølf*-plader og senere med *Rasmus Klump*-shows.

Ejerforholdene på PIB havde ændret sig efter Per Carlsens død og hans aktier var fordelt til forskellige grene af familien.

Efter en del intern handel med aktierne i bestyrelsen

family, but a portion of the rights to merchandising and licensing had over time landed in several hands. In addition, relations involving a series of animated television cartoons were becoming more and more difficult.

Voss succeeded in getting a portion of the rights returned and expanded PIB's sphere of operation with the sale of merchandising and licensing in Scandinavia in behalf of the TV producers. PIB had, since the 1960s, sold various licensing rights. Primarily of *Petzi*, who is used in the marketing campaigns of Sydbank, Midtbank, Egnsbank Nord, and Amagerbanken, but also of other comics, such as *Tintin*.

The sale of *Tintin* licenses had in addition brought PIB into contact with the music business in the person of Johnny Reimar. The alert entertainer and businessman had noticed that no one kept an eye on the expenses for records containing Tintin audio plays. Reimar offered to take care of the chore, and the contract resulted in a collaboration on both the denigrated and profitable *Smurf* records, and later on *Petzi* shows.

The ownership situation at PIB had changed after Per Carlsen's death, when his stock was divided among various branches of the family.

After a number of internal stock dealings among the members of the Board of Directors, PIB was bought by Jørck's company, Viking Media ApS. Subsequently Voss and Sanderhage bought into the company and joined the Board of Directors.

That resulted in much-needed peace on the job, and PIB now had the time to better concentrate on the foreign branches. For years, the company had had problems with sales in Germany, and when ShowView arrived, it needed to find a permanent employee. The choice fell on Fred Kipka, who in the course of many years had personally produced comics for the German

blev PIB slutteligt, købt af Jørcks firma Viking Media ApS. Efterfølgende indtrådte Voss og Sanderhage i såvel ejerskab som bestyrelse.

Det gav hårdt tiltrængt arbejdsro, og PIB fik nu tid til bedre at kunne tage sig af de udenlandske afdelinger. PIB har i årevis haft problemer med salget i Tyskland, og da ShowView kom til, måtte man skaffe en fast medarbejder. Valget faldt på Fred Kipka, der gennem mange år selv havde produceret tegneserier til det tyske marked, og som havde en grundig indsigt i den tysksprogede bladverden.

PIBs finske repræsentant, Reijo Rouvinen, begyndte med at sælge for PIB i Finland nærmest som en bibeskæftigelse, men viste sig at være så effektiv, at han nu koncentrerer sig fuldt ud om salgsarbejdet og har udvidet sit område med de baltiske lande.

Igennem mange år havde PIB også en repræsentant i Sverige, men i skrivende stund sker salget fra kontoret i København. Der forventes dog snart igen at blive oprettet en afdeling i Sverige og/eller Norge.

Rasmus Klump fik en renaissance i forbindelse med de 52 TV-episoder, der blev vist i Tysklands mest populære børneprogram *Die Sendung mit der Maus* og på DR1 i Danmark. Nu er der af tekniske årsager nødvendigvis altid en forskel på, hvordan en figur ser ud i en tegneserie og som animeret figur i en tegnefilm, og det blev åbenlyst, at en skarpere kontrol med hvordan figurerne så ud og hvilken forbindelse de blev brugt, var påkrævet.

Til sidst tog man tyren ved hornene og fik lov til at købe alle familien Hansens rettigheder, ikke kun til *Rasmus Klump*, men også til Vilhelm Hansens utallige nisse- og dyretegninger, så rettighederne nu er samlet hos PIB.

Tiden var i det hele taget inde til at konsolidere firmaet, og da nabokontorerne blev sat til salg, købte PIB de 384 ledige kvadratmeter og flyttede i 1999 fra baghuset ud til Strøget.



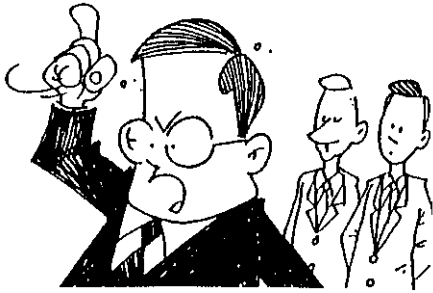
Rasmus Klump (Petzi)

market, and who had a thorough knowledge of the German-speaking magazine industry.

PIB's Finnish representative, Reijo Rouvinen, started selling for PIB in Finland almost as a second job, but proved himself to be so effective that he now concentrated fully on sales work, and expanded his territory to include the Baltic countries.

During many years, PIB also had a representative in Sweden, but in the literal sense, the Swedish sales were made out of the office in Copenhagen. However, it is expected that there will soon be branch offices established again in Sweden and/or Norway.

Petzi got a renaissance in connection with the 52 TV episodes that were shown in Germany's most popular children's show, *Die Sendung mit der Maus* [The Show with the Mouse], and on DR1 in Denmark. Now, for technical reasons, there is necessarily always a difference in how a character looks in a comic strip and in an animated cartoon, but it became apparent that a stricter control over the character design and in



Peter Heydenreichs seneste serie, satirestripen EU-Kommissæren
The latest satirical strip by Peter Heydenreich, The Commissioner

FRA RÆV TIL VAGTHUND

Set i virksomhedshistorisk lys ligner PIB på mange måder mange andre firmaer, der for at overleve har ændret kurs alt efter, hvordan forholdene har udviklet sig.

PIB startede som en bibeskæftigelse for et firma, der beskæftigede sig med teknik, på samme måde som mange forlag er startet af bogtrykkere. Når man har teknikken, hvorfor så ikke udnytte den til at fremstille egne produkter i stedet for kun at fungere som leverandør? I PIBs tilfælde drejede det sig om pressestof.

Sjovt nok begyndte den del af aktiviteterne ved at man gjorde lige akkurat det, som firmaet nu 100 år senere i høj grad beskæftiger sig med at forhindre... at nogen bruger andres ejendom uden at betale for det.

Hjalmar Carlsen tog uden videre (i fuld overensstemmelse med datidens love og tidens skik og brug) andres illustrationer og romaner og solgte dem uden at ophavsmændene fik betaling.

Men med Berner-konventionen blev ophavsretten slået fast, og PIBs nok væsentligste funktion i dag er indædt at forsvare rettighedsindehavernes interesser, det være sig en tegners eller et multinationalt firmas.

which connection it is used was required.

Finally, PIB took the bull by the horns and simply bought all the Hansen family's rights, not just to *Petzi*, but also to Vilhelm Hansen's countless Christmas-elf and animal drawings, so the rights are now consolidated at PIB.

On the whole, the time had come to consolidate the company and when the neighboring offices were put up for sale, PIB bought the 384 vacant square meters and moved in 1999 out of the back offices and onto the Copenhagen main street, Strøget.

FROM FOX TO WATCHDOG

Seen in a business-history light, PIB resembles in so many ways many other companies, which to survive have had to change course sharply depending on how business conditions have developed.

PIB started as a sideline for a company that occupied itself with technology, in the same way that many publishing companies were started by book printers. When you have the technology, why not exploit it to produce your own product instead of operating only as a supplier? In PIB's case, it all revolved around press material.

Funnily enough, that part of the company's business started out doing exactly what the company 100 years later spends a great amount of time trying to prevent — the use of other people's property without paying for it.

Hjalmar Carlsen took without further ado (in full adherence to the law and that time's customs) others' ideas and illustrations and novels, and sold them without paying the copyright holder.

But with the Bern Convention, the copyright laws were clearly spelled out, and probably PIB's most important function today is to fiercely defend the

Hvad ophavsret angår, har firmaet altså vendt 180 grader igennem sin historie. Til gengæld synes udviklingen med hensyn til teknik at vende tilbage til udgangspunktet. PIB skaffede sine første kunder ved at gøre det lettere og økonomisk forsvarligt at bruge pressemateriale udefra. Den del blev i den sidste halvdel af århundredet mindre og mindre væsentligt, efterhånden som aviser og magasiner fik mere og mere avancerede maskiner, og PIBs tekniske afdeling forsvandt stort set i 1980'erne.

Nu har den tekniske udvikling via internettet og computere ændret situationen, så det for alle parter igen er interessant at få færdigt materiale fra PIB, lige til at sætte ind på siden. Teknikken udgør så igen den største afdeling på PIB, mens den del af firmaet, der skrev, oversatte og tegnede materiale, nærmest er forsvundet og erstattet med free-lance medarbejdere, som via internettet har direkte adgang til hovedkontoret.

En medarbejder fra firmaets start ville måske nok være forbløffet over, hvordan firmaet ser ud i dag, men ikke have problemer med at forstå, hvad man beskæftigede sig med.

interests of the copyright holders, whether they be cartoonists or multinational corporations.

Where copyright is concerned, the company has therefore turned itself around 180 degrees during its existence. In return, the development in connection with technology is thought to have returned to its starting point. PIB got its first clients by making it easier and economically defensible for them to use press material from outside sources. In the last half of this century, that part of the business has become less and less important — decreasing in pace with newspapers and magazines buying progressively more advanced machinery — and that PIB's technical department largely disappeared in the 1980s.

Now the technological development of the internet and computers has changed the situation, so that for all parties it has again become interesting to get finished material from PIB, ready to put into place on a page. So the largest department at PIB is once again devoted to technology, while that part of the company that wrote, translated, and drew material has almost disappeared and been replaced with freelance contributors, who via the internet have direct access to the company's headquarters.

An employee from the company's beginnings will probably be amazed over the way PIB looks today, but would not have any problems understanding what it occupies itself with doing.



Tom Wilsons populære panel-serie, Ziggy
Tom Wilson's popular panel, Ziggy

HVAD BETYDER PIB COPENHAGEN EGENTLIG FOR ANDRE?

Det ville være dejligt at kunne skrive, at PIB har haft en afgørende betydning for den internationale presse gennem sin 100 års levetid.

Man skal imidlertid være varsom med at pynte sig med lånte fjer. Pressens rolle i samfundet er information, debat og meningsdannelse, og selv om folk på PIB naturligvis har haft deres politiske holdninger, har det altid været princippet ikke at prøve at luske dem ind i, hvad vi i tidens løb har tilbudt vores kunder.

Det skal dog indrømmes, at materiale med ekstreme synspunkter (hvorved forstås, alt hvad den til enhver tid siddende ledelse og redaktion er lodret uenige i) bliver høfligt afvist.

PIB Copenhagen er et servicefirma for pressen. Ikke mere, men heller ikke mindre, og som et sådant HAR firmaet en væsentlig funktion.

Hjalmar Carlsens PIB hjalp mindre aviser med at tage kampen op mod de store dagblade ved at gøre det muligt at bringe fotos, illustrationer og artikler, som det ellers af økonomiske årsager ville være umuligt for dem at benytte.

Selv om mange små dagblade er bukket under, hjalp PIB dem til en længere levetid og tilsvarende længere indflydelse i samfundet.

Forfattere, illustratører og serietegnere er gennem PIB nået ud til en langt større læserskare, end hvis de selv havde måttet stå for salg, teknik, distribution og regnskab. Uden PIB ville en lang række fremragende serier aldrig være nået længere end skrivebords-skuffen.

PIB havde og har sin plads i den evigt skiftende, altid udfordrende verden, der kaldes pressen.

Og det regner vi klart med at fortsætte med at have... også de næste 100 år.

WHAT DOES PIB COPENHAGEN REALLY MEAN TO OTHERS?

It would be nice to be able to write that PIB has had a decisive meaning for the international press during its 100-year life.

But one should not decorate oneself with borrowed medals. The press' role in society is information, debate, and the shaping of public opinion, and even though people at PIB naturally have had their own political convictions, it has always been a policy not to try to sneak them into what we in the course of time have offered our clients.

It has to be admitted, though, that material with extremist viewpoints (hereby understood to be everything that to any time's current management and editorial are downright in opposition to) is politely refused.

PIB Copenhagen is a service company for the press — no more, but preferably no less. And as such, the company *has* had an essential function.

Hjalmar Carlsen's PIB helped smaller newspapers take up the fight with the large dailies by making it possible for them to publish photos, illustrations, and articles, which for financial reasons would otherwise have been impossible for them to use.

Even though many small dailies have folded, PIB helped them have a longer lifespan and a correspondingly longer influence in society.

Writers, illustrators, and cartoonists have through PIB reached a far greater readership than if they themselves had had to handle sales, technology, distribution, and accounting. Without PIB, a long line of excellent strips would never have made it further than a desk drawer.

PIB had and still has its place in the ever-changing, always-challenging industry that's called the press.

And we definitely count on continuing to have it — also in the next 100 years.



PIB

PIB i 1960'erne · PIB in the 1960's

EFTERORD

I forbindelse med 100 års jubilæet blev de to tidligere administrerende direktører for PIB, Philipp Plon og Flemming Jørck, bedt om at fortælle lidt om deres tid i firmaet.

ET KVART ÅRHUNDREDE I PIB

Da jeg i 1964 sad som leder af Grafisk Forlag, ringede Per Carlsen mig en dag op og bad mig komme over på hans kontor i Købmagergade 9. Jeg kendte i forvejen Per fra Dansk Forlæggerforening som direktør for Illustrationsforlaget, der udgav et væld af gode børnebøger.

Over en kop kaffe spurgte han mig direkte, om jeg kunne tænke mig at blive leder af PIB. Jeg sagde nærmest for sjov, at det kunne jeg da godt, men - "hvad er PIB?". Som de fleste andre havde jeg aldrig lagt mærke til de tre bogstaver, som man kunne finde i så godt som alle danske aviser, særlig i tegneserier.

Jeg fik en kort beskrivelse af, hvad firmaet beskæftigede sig med, og Per forklarede, at PIB var moderfirmaet for både forlaget og pressebureauet. Han følte, at det var blevet for meget for ham at lede begge virksomheder og bad mig om at overtage ledelsen af bureauet.

Selv om jeg aldrig havde interesseret mig for tegneserier, kunne jeg godt se, at der måtte være et stort marked. Radiserne kendte jeg da i det mindste, og Per lod mig forstå, at han forventede, at jeg ville være i stand til at udvide vore tilbud til alverdens aviser og blade med andet end tegneserier i lighed med de krydsord, bridge- og skakopgaver, modestof og andre ting, PIB havde i forvejen. I min tid lykkedes det at udvide tilbudet med lægestof af Lasse Hessel, Zoologisk Snak af den senere direktør for Zoologisk Have, Bent Jørgensen og meget andet - alt naturligvis illustreret.

AFTERWORDS

In connection with PIB's 100th anniversary, two former managing directors of PIB were asked to tell a little about their time in the company.

A QUARTER CENTURY AT PIB

When I, in 1964, was in charge of Grafisk Forlag, Per Carlsen called me up one day and asked me to come over to his office in Købmagergade 9. I already knew Per from the Danish Publishers Association, as Director for Illustrationsforlaget, where he published a wealth of good children's books.

Over a cup of coffee, he asked me directly if I would consider becoming the leader of PIB. I said almost as a joke that I certainly would, but "What's PIB?" Just like most other people, I had never noticed the three initials, which could be found in just about all Danish newspapers, especially in the comic strips.

I got a brief run-down of what the company worked on, and Per explained that PIB was the mother company of both the publisher and the press bureau. He felt that it had become too much for him to manage both divisions, and asked me to take over leadership of the bureau.

Even though I had never been particularly interested in comic strips, I could easily see that there had to be a large market for them. At least I knew Peanuts, and Per made it clear to me that he expected I'd be able to expand our catalogue of offerings to the world's newspapers and magazines with something other than comic strips. Something along the lines of the crossword puzzles, bridge and chess activities, fashion features, and the other things PIB already offered. In my time, we succeeded in expanding the catalogue with medical features by Lasse Hessel, "Zoo Talk" by

Efter en kort betænkningstid slog jeg til - og det blev de bedste 25 år i mit arbejdsliv. Der var ikke een morgen, hvor jeg ikke glædede mig til at tage på arbejde. Jeg havde verdens bedste medarbejdere, og hvis jeg skal fremhæve nogle, så må det være Kirsten Bang, som var en dygtig redaktør, Jørgen Sonnergaard, som var en glimrende oversætter og skribent, Birthe Grønlund, som ledede bogholderiet - både før jeg tiltrådte og efter min fratræden - og gør det stadigvæk uden man kan sætte en finger på noget, Paul Schiøtt, som også var en fremragende oversætter, Per Sanderhage, som er en virkelig god tegner og Flemming Jørck, som blev ansat to år før min fratræden og overtog kommandoen i firmaet på mit 25 års jubilæum. Jeg kunne nævne alle de øvrige medarbejdere, der har været med til, at PIB gik utroligt frem i de 25 år, jeg fik lov at lede firmaet.

Da pressebureauet i 1980 blev selvstændigt - forlaget blev solgt til Bonnier - tilbød Per Carlsen mig en andel i det nye kommanditselskab. Det blev jeg meget glad for, men ønskede, at alle medarbejdere fik tilbud en andel. Per accepterede og langt de fleste medarbejdere blev medejere.

For nogle år siden solgte jeg min andel i PIB, som senere fik nye ejere. Jeg er glad og taknemmelig for, at jeg stadig bliver modtaget pænt af mine gamle medarbejdere, når jeg af og til besøger min gamle arbejdsplads.



Philipp Plon

the later director of the Copenhagen Zoo, Bent Jørgensen, and much else — all illustrated, of course.

After a short time spent thinking it over, I accepted — and it became the best 25 years of my working life. There wasn't one single morning when I wasn't looking forward to going to work. I had the world's best employees, and if I have to single some out, they would have to be Kirsten Bang, who was a skilled editor; Jørgen Sonnergaard,

who was an excellent translator and writer; Birthe Grønlund, who was in charge of accounting, both before I arrived and after I left — and who still manages it flawlessly; Paul Schiøtt, who was also a brilliant translator; Per Sanderhage, who is a really good cartoonist; and Flemming Jørck, who was hired two years before I retired, and who took over command of the company on my 25th anniversary. I could also mention all the other employees who have contributed to PIB making incredible advances in the 25 years I was allowed to lead the company.

When the press bureau became independent in 1980 — the publishing company was sold to Bonnier — Per Carlsen offered me shares in the new limited partnership. That made me very happy, but I desired that all the employees were also offered shares. Per accepted and most of the employees became co-owners.

Several years ago, I sold my shares in PIB, which later got new owners. I'm happy and thankful that I still am well-received by my former colleagues when I, every once in a while, visit my old work place.

Philipp Plon
Direktør 1964 -1989

Philipp Plon
Managing Director 1964–1989

SIKRERE FODFÆSTE OG NY TEKNOLOGI

Da jeg tiltrådte som direktør i 1989, var faldet i antal af dagblade allerede begyndt - og kort efter krakkede en stor svensk bladgruppe. Tilmed faldt den svenske krone samtidig med 16%, hvilket ramte PIB hårdt.

Da det kunne forudses, at sammenlægninger af aviser og bladlukninger ville blive en del af dagligdagen, stod det klart, at vi snarest måtte finde mindst én indtægtskilde mere udover syndikering af tegneserier og tekstfeatures.

Mange ideer blev vendt med medarbejderne og bestyrelsen, men inden der var udkrystalliseret brugbare muligheder, kom United Media (PIBs hovedagenturgiver) med et nyt produkt, ShowView. Det var et både spændende og godt forretningsområde, men i begyndelsen også meget arbejdskrævende.

Der gik 2 1/2 år, fra PIB første gang hørte om ShowView, til den første betydende ordre var hjemme. Det havde krævet meget salgsarbejde og mange udlandsrejser - der er langt fra Schweiz til Helsingfors.

Det var nyt for PIB at skulle beskæftige sig med TV- og videoteknologi, især da udbuddet af TV-kanaler i Europa steg voldsomt netop i disse år. På PIBs traditionelle markedsområder er der selvfølgelig også forskelle fra land til land, men ikke så store som inden for TV-programmer, bladtypernes indbyrdes konkurrenceforhold og markedsandele, samt de enkelte blades meget forskellige syn på vigtigheden af TV-programmer.

Merchandising - d.v.s. udnyttelse af kendte figurer på produkter og til markedsføringsformål - voksede også i denne periode. Det krævede naturligvis, at PIB havde disse rettigheder. Mange agenturgivere opdeler udnyttelsen af deres rettigheder i syndikeringsrettigheder og licensrettigheder og mister derved oplagte

SURER FOOTING AND NEW TECHNOLOGY

When I took over as Managing Director in 1989, the decline in the number of daily newspapers had already begun — and shortly afterwards, a large Swedish publishing group went bankrupt. In addition, the Swedish crown fell 16% at the same time, which hit PIB hard.

Because it could be predicted that mergers of some newspapers and closures of others would become a part of everyday life, it was clear that we had to find at least one additional source of income as soon as possible, to supplement syndication of comic strips and text features.

Many ideas were explored with the employees and the Board of Directors, but before one usable possibility was crystalized, United Media (PIB's main source of sales rights) came to us with a new product, ShowView. It was in both an exciting and profitable business area, but in the beginning it was also very labor intensive.

Two-and-a-half years passed from when PIB first heard of ShowView until the first significant order was received. It had required a lot of sales work, and many foreign business trips — it's a long way from Switzerland to Helsingfors.

It was new for PIB to keep busy with TV and video technology, especially since the choice of TV channels in Europe rose violently in precisely those years. There are, of course, differences from country to country within PIB's traditional marketing areas; but the differences are not near as great as those between TV programs, the various types of publications' in-built competition and market shares, and the individual publications' very different opinions about the importance of TV.

Merchandising — that is, the exploitation of well-

synergieffekter. For PIB var, og er, rettighederne til Rasmus Klump væsentlige, især efter en TV-filmkontrakt blev indgået med Cologne Cartoon i 1993.

Et vigtigt skridt var en ændring af selskabsformen. Efter mange og lange overtalelsesforsøg over for familien Carlsen, lykkedes det at få ændret “k/s presse-illustrations-bureau” til “PIB Copenhagen A/S”. Den ændrede selskabsform gjorde det muligt at spare overskud op til større investeringer uden beskatning af ejerne.

Dermed var grundlaget dannet for indførelsen af en fuldt moderne, digitaliseret produktion og forsendelse af PIBs materiale. I sandhedens tjeneste skal det dog siges, at denne udvikling ikke var initieret af PIB selv, men var et krav fra kunderne, som et led i deres egen teknologiske udvikling.

Da jeg begyndte på PIB, betragtede jeg firmaet som en meget specialiseret virksomhed. Det er det på sin vis også, men jeg opdagede hurtigt, at der var et forbløffende stort antal meget forskellige funktioner og arbejdsområder involveret.

Jeg var derfor helt på linie med Per Sanderhage, da han, ved et tilbud om at få titel af chefredaktør, tørt svarede, at titlen “over-jonglør” nok dækkede bedre.

PIB har altid haft mange bolde i luften. Det er en spændende arbejdsplads med mange udfordringer, og jeg er glad for at have bevaret kontakten med firmaet.

known characters’ likenesses on products and in marketing campaigns — also grew in this period. Naturally, it was a prerequisite that PIB had these rights. Many copyright holders divide up their rights into syndication rights and licensing rights, and thereby miss out on the obvious synergy effects. For PIB, the rights to *Petzi* were and are important, especially after a contract for animated TV episodes was signed with Cologne Cartoon in 1993.

An important step forward was the change in the official structure of the company. After many long attempts to persuade the Carlsen family, agreement was reached to change “k/s presse-illustrations-bureau” to “PIB Copenhagen A/S. That changed structure made it possible to save up profits for larger investments without subjecting the owners to taxes on them.

With that, the foundation was laid for the introduction of a fully modern, digitalized production and delivery of PIB’s material. The truth be told, it has to be said that this development was not initiated by PIB itself, but was a demand from the clients as a link in their own technological development.

When I started at PIB, I considered the company to be a very specialized operation. It is that, in its own way, but I quickly discovered that there were an amazingly large number of very different functions and types of work involved.

I was therefore totally in agreement with Per Sanderhage, when on being offered the title of “Editor-in-Chief,” he dryly answered that the title “Chief Juggler” probably covered his duties better.

PIB has always had many balls in the air. It is an exciting work place with a lot of challenges, and I’m happy to have maintained a connection to the company.

Flemming Jørck
Underdirektør 1987 - 1989
Direktør 1989 - 1995

Flemming Jørck
Deputy Director 1987–1989
Managing Director 1989–1995



Rebecca Løwe
Red. koordinator
Editorial coordinator



Claes D. Voss
Adm. direktør
Managing Director



Sabine Vang
Korrespondent
Correspondent



Flemming Jørck
Bestyrelsesformand
Chairman-of-the-board



Jean Hamilton
Receptionist/salgsassistent
Receptionist/sales assistant



Per Sanderhage
Redaktør
Editor



Pia Hansen
Receptionist/salgsassistent
Receptionist/sales assistant



*Birgit Rosenø
DTP/produktion
DTP/production*



*Flemming Nielsen
Ekspeditionschef
Shipping chief*



*Sten Rasmussen
DTP/produktion
DTP/production*



*Leif Kristensen
Ekspedition
Mailroom*



*Kristian Jakobsen
DTP/produktion
DTP/production*



*Martin Stender
Produktionschef
Production manager*



*Thomas Andersen
DTP/produktion
DTP/production*



Reijo Rouvinen
Salgschef/PIB Finland
Sales manager/PIB Finland



Birthe Grønlund
Bogholder
Bookkeeper



Fred Kipka
Salgschef/PIB Tyskland
Sales manager/PIB Germany



Merete Hansen
Regnskab
Accounting



Günther Dunst
Salgsassistent/PIB Tyskland
Sales assistant/PIB Germany



Mette Petersen
Regnskab
Accounting



Heike Schmeling
Salgsassistent/PIB Tyskland
Sales assistant/PIB Germany



Forlaget Carlsen
ønsker PIB tillykke
med 100 års
jubilæet.



Carlsen

TIL LYKKE MED DE
FØRSTE 100 ÅR,
OG TAK FOR 20 ÅRS
GODT SAMARBEJDE.

ØNSKES I AF
STEN LAURITZEN OG JYTTE RASMUSSEN



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E G M O N T
wishes PIB Copenhagen
a happy anniversary.

It takes something special
to stay alive in this business
for 100 years.

We look forward to an
even closer co-operation
in the years to come.

E G M O N T

EGMONT was founded in 1878 by printer Egmont Harald Petersen, and has grown from being a small printing company to be Europe's leading publisher of children's books and magazines. Today Egmont is present in 30 countries all over the world with strong characters like Donald Duck, Mickey Mouse, Barbie, Bugs Bunny, Tom & Jerry, Winnie the Pooh and Beetle Bailey.



MIG OG MIN MOR, CARLA HANSEN, ØNSKER PIB TIL LYKKE MED
FØDSELSDAGEN. TAK FOR 50 ÅRS GODT SAMARBEJDE,
OG FORDI I NU PASSER GODT PÅ RASMUS KLUMP.

DET
SKANDINA-
VISKE KONSORTIUM
BAG TV-EPISODERNE OG
MERCHANDISING AF RASMUS KLUMP,
VIL GERNE GRATULERE PIB PÅ 100-ÅRS
DAGEN OG HÅBER PÅ ET FORTSAT GODT SAMARBEJDE.

DR

Carlsen

mtv
PRODUKTION

Danmark har
en bank, som gør
erhvervslivet
lidt **lettere** at leve



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PIB's medarbejdere ønsker
hjertelig til lykke med jubilæet

